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Readers' verdict

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MARCH 2012 N°285

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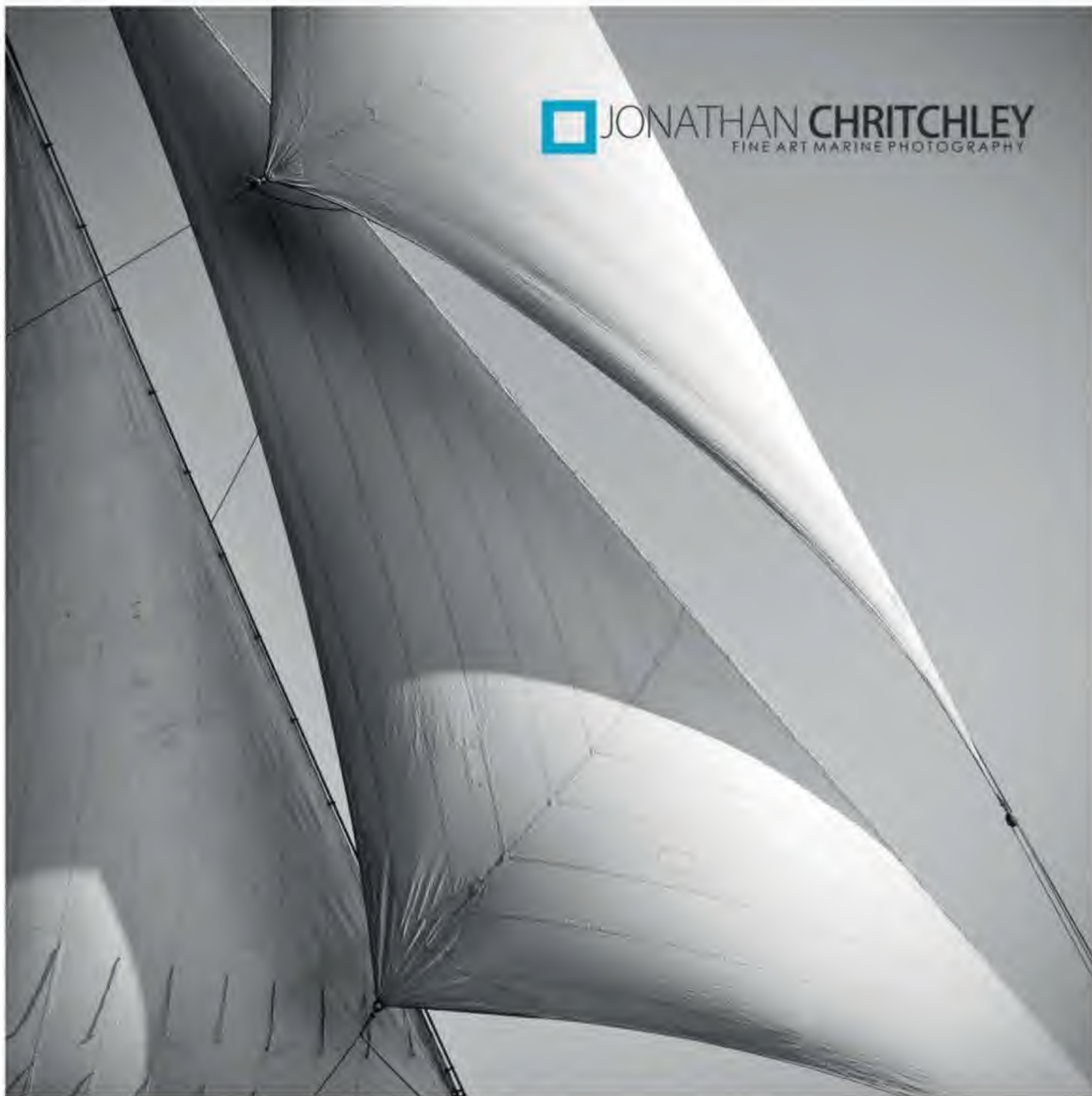
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Boat Show? Wish
I'd gone now



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www.classicboat.co.uk

Liscartan House
127-131 Sloane Street, London SW1X 9AS

EDITORIAL

Editor Dan Houston
+44 (0)207 901 8052
cb@classicboat.co.uk

Deputy Editor Peter Willis
+44 (0)207 901 8053
peter.willis@classicboat.co.uk

Senior Art Editor Peter Smith
+44 (0)207 901 8054
peter.smith@classicboat.co.uk

News Editor Steffan Meyric Hughes
+44 (0)207 901 8055
steffan.meyric-hughes@classicboat.co.uk

Editorial Assistant Holly Thacker
+44 (0)207 901 8005
holly.thacker@chelseamagazines.com

Consultant Editor John Perryman FRINA
Publishing Consultant Martin Nott
Proofing Kersti Wagstaff

ADVERTISING

Senior Sales Executive
Edward Mannering +44 (0)207 901 8016
edward.mannering@chelseamagazines.com

Sales Executive
Andrew Jameson +44 (0)207 901 8012
andrew.jameson@chelseamagazines.com

Client relationship manager
Louisa Skipper +44 (0)207 901 8014
louisa.skipper@chelseamagazines.com

Advertisement production
Allpointsmedia +44 (0)1202 472781
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Managing Director Paul Dobson
Deputy Managing Director Steve Ross
Commercial Director Vicki Gavin
Publishing Director Sarah Arthur
Digital Publisher Luke Bilton

The Chelsea Magazine Company Ltd
Liscartan House
127-131 Sloane Street, London SW1X 9AS
+44 (0)207 901 8000 www.chelseamagazines.com

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FROM DAN HOUSTON, EDITOR

Across the Atlantic again

Back in Santa Cruz, Tenerife, after what feels like a lifetime bringing up children, and being in other places, of course...

I was last here in 1985, when we hauled out the schooner *Vanessa Ann* and antifouled her. After that we crossed the Atlantic and that is why I am here again, but crossing this time in the 73ft Fife ketch *Eilean*. She has been restored by the Panerai company (CB 264) and is now returning to Antigua, where she lay forlorn for many years in the mangroves.

The plan for *Eilean*'s six-strong crew is to sail to St Martin, and from

**“It will be a
passage that will
change you”**

there to the Antigua Classics in April. And they kindly invited me and Japanese photographer Yoichi Yabe for the ocean passage.

To say I am excited would be a bit of an understatement. Straight out of the electric-lit

London Boat Show and the English winter and down to the balmy sunshine here is already a winter treat. But I am also filled with a sense of expectancy... It's a 2,800nm passage, which will mean a full two weeks – and then some possibly – at sea. “You're sailing the Atlantic! Ah, good luck man!” said CB cartoonist Guy Venables when I told him. “That's a place where a man can shed his skin – whatever the weather, it will be a passage that will change you.”

I like the idea that a long sea passage can act in a rejuvenating way – although I am hoping not to shed my skin so much as to get some sort of a tan. But I know what he means and I feel a bit like Herman Melville, when he writes in the preamble of the novel *Moby Dick* that taking a sea voyage will make a new man of him. I don't think one can choose how the passage will effect such a change, but I think sailors agree it is always for the better, after they have gone down to the sea in ships and witnessed the wonders of the deep.

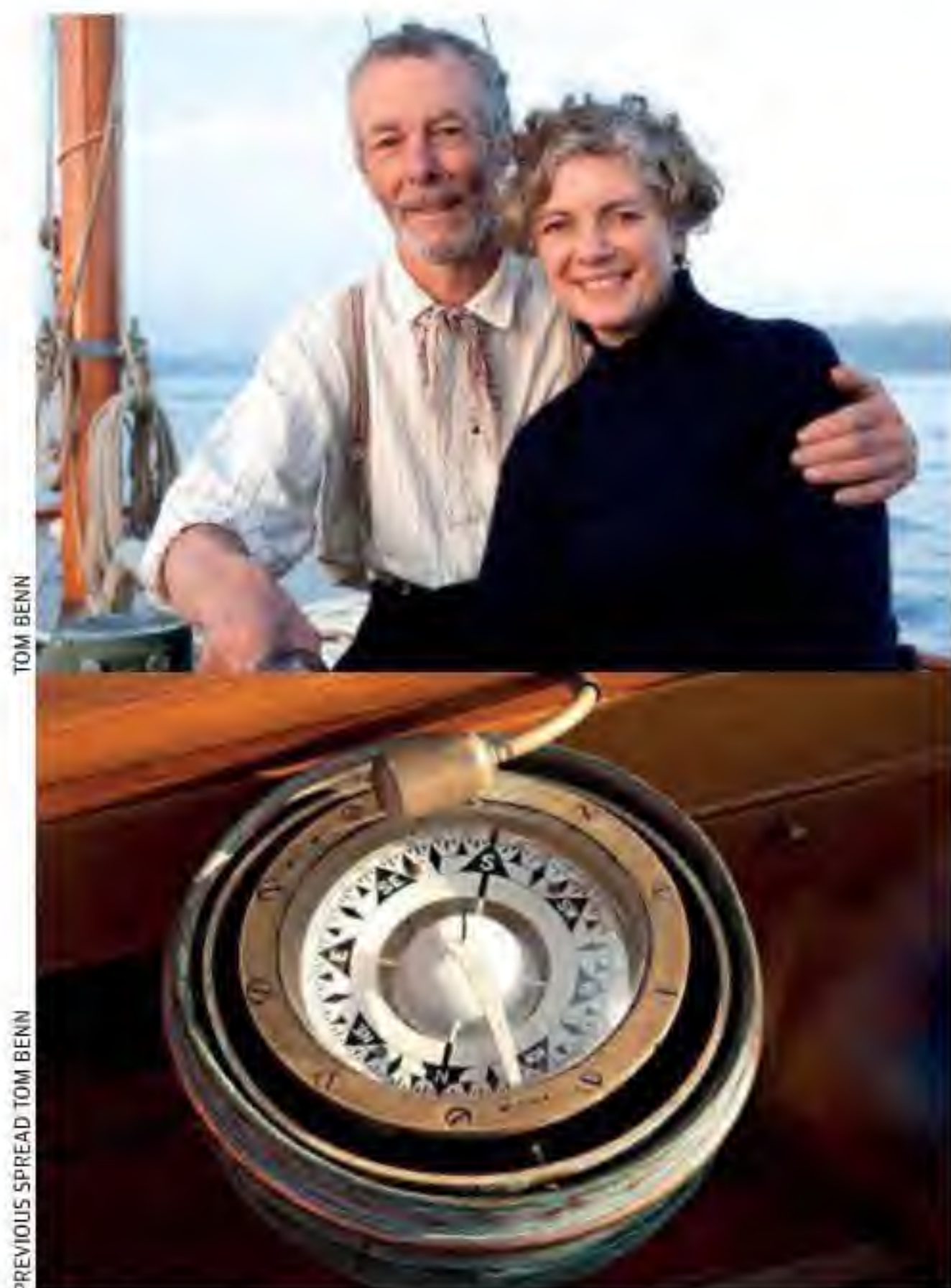




THE PATNA PARTNERSHIP

She's not the first Charles Nicholson yacht that Greg Powlesland has restored – but this time there's a co-owner to help. *Peter Willis* reports





TOM BENN

PREVIOUS SPREAD TOM BENN



TOM BENN

For Greg Powlesland, *Patna* is the second major Charles Nicholson restoration of his career. He's famous, revered indeed, for what is generally considered the deeply sympathetic and authentic restoration of the 59ft (18m) 1892 Nicholson cutter *Marigold* during the 1980s and early 90s.

This was an epic project that began with a boat model and a boyhood dream, and then in 1981 became reality when she was discovered in Wootton Creek on the Isle of Wight, seemingly destined to be broken up after having failed as a houseboat.

Her rescue and delivery to Plymouth were followed by a seven-year hiatus during which *Marigold* languished on the shores of the River Lynher near Saltash, and Greg sought ways of funding her restoration.

Eventually, at the suggestion of Alex Laird, who was restoring the not-dissimilar *Partridge*, he put *Marigold* into Sotheby's first and only classic boat auction. Stimulated by an article by Sam Llewellyn in the *Telegraph* weekend magazine, bidding was intense, and *Marigold* went, for five times the estimate, to Bermuda-based yachtsman Glen Allen, who, alone among the bidders, had already indicated he wanted Greg to carry out the restoration, which was finally completed in 1994. The entire tale (including the dramatic Plymouth delivery) was told by Greg in CB82/83 (April/May 1995).

Above: Co-owners and restorers Greg and Katie

The story of *Patna*'s restoration is different in many ways. For a start, Greg and his partner Katie Fontana bought her to restore and then enjoy, which they are now doing. The process this time has taken a relatively brisk six years or so. But Greg's brief to himself was just the same as it had been for *Marigold*: "To get the feel of the detailing right and thus promote the aesthetic of hand and eye which has been discarded by today's visually barren quick-fix production-line society."

PRE-WAR LINES

Patna's on-deck length of 55ft (16.8m) is only slightly less than *Marigold*'s, but the 28 years between them spanned two centuries, three reigns and a world war. The two boats look very different from each other, but as Greg points out, even though *Patna* was built in 1920, her lines hark back to a pre-war style.

Katie, who comes from Essex and created and co-owns the company Plain English, makers of bespoke kitchens, had known *Patna* since she was a teenager. "She was in Heybridge Basin – lots of my friends sailed or crewed on her. She was the pride of the East Coast."

Katie had been under the impression *Patna* was owned by a group of people – it turned out that she had been at one time, but her then owners Fred and Helen Lockwood had gradually bought the others out. The Lockwoods, with or without their friends, had owned the



Above and previous spread: Patna sailing off Falmouth
Right: At anchor; the tender is another of Greg's numerous projects



TOM BENN

“It was a shared obsession with craftsmanship that brought them together”



TOM BENN

Above: No slouch!
Right: Antique
switch panel and
lantern

Below right: Greg
has added a larger
cockpit and a
smaller
deckhouse, and
reverted to tiller
steering



TOM BENN



TOM BENN

boat for 30 years. Prior to that, she had been owned by a Mr Simpson, who had bought her from a Mr Jacobs, a bachelor who lived at Burnham-on-Crouch and had owned *Patna* since before World War II until after it. His decision to sell *Patna* came at the age of 70, when he proposed to his housekeeper, who said, “Yes – if you sell your boat.” Mr Simpson acquired, along with *Patna*, three paid crew and the contents of a shed stocked with gear including monogrammed linen and silverware.

Katie and Greg first met in 2002 at the Gweek Quay boatyard in Cornwall, whither she had sailed on her boat *Zircon*, a 1960 44ft (13.4m) Camper & Nicholson, in order to get the deck repaired. It was a shared obsession with craftsmanship – and boats obviously – that brought them together.

RANGE OF SKILLS

Greg is a sculptor, woodworker and furniture maker as well as being a boat restorer. He taught at Plymouth Art School and has been design tutor at the Makepeace School of Craftsmen in Wood – to David Linley among others. The scope of his skills ranges from pattern making for metal fittings to designing and building sometimes quirky and sympathetic buildings – including his property at Tremelin on the banks of the Helford River, where he has also built the quay and slipway (they won an architectural award) down at the river’s edge. It’s

Halcyon



80 ft Thornycroft Bermudan Ketch 1929

An extensive refit at T. Nielsen & Co in 2006 respecting her origin and her usefulness, has kept HALCYON and her teak on oak structure in near perfect condition but with the systems and conveniences of a modern yacht. Superbly fitted to go anywhere, self sufficient for cruising in comfort for a sustained period, she can

£1,400,000 VAT unpaid, Lying United Kingdom

therefore operate as a luxury charter yacht, accommodating up to 8 guests for overnight or 11 guests on a day sail basis. Dramatic and unique yet easier to sail and less delicate than comparable classics of her size, there is a toughness about HALCYON that could earn her the label of classic explorer yacht !

Amokura



50 ft Fred Shepherd Yawl 1939

Fred Shepherd designed yachts were renowned not only for their great beauty but more spacious accommodation than could be had in most boats of the 1930s - and perfectly demonstrated in this case. In his book 'Oyster River' George Millar gives a wonderful account of his

£245,000, Lying France

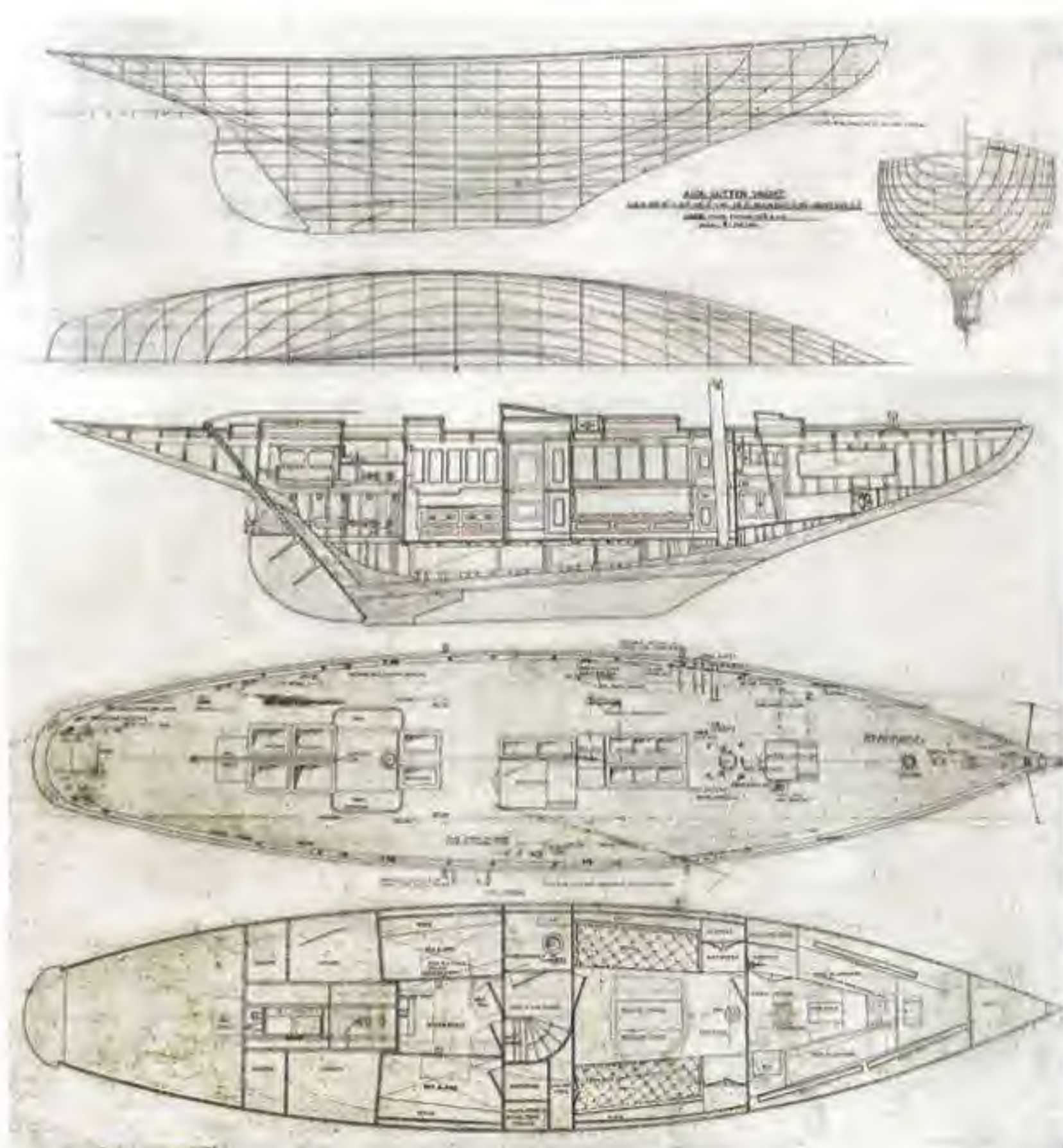
short-tacking AMOKURA with ease up the narrow tidal channels and rivers of Morbihan in the 1960s - she has moreover been maintained in beautiful condition with appropriate refits and updates ranging from bronze floors and refastening, all of which are well documented.

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“Restoration can be slow, and expensive, as you’re slightly in the dark about what you’re doing”



PATNA

DESIGNED AND BUILT
**Charles Nicholson,
Camper &
Nicholson, 1920**

LENGTH OVERALL
55ft (16.8m)

LENGTH WATERLINE
38ft (11.6m)

BEAM
11ft 9in (3.6m)

DRAUGHT
7ft 9in (2.4m)

TOM BENN



Above: Work in progress; the saloon is restored, but those blankets conceal unfinished business – reupholstering the benches is a job for this spring

from here that we take the dark, much-varnished clinker dinghy, also restored and maintained by Greg, to row out to *Patna* on her mooring.

Greg, though modest in his demeanour, does not lack ambition in his projects. He managed to get Penzance Harbour and the historic buildings around it listed, though his plans to use one of them to house a maritime museum were thwarted by the council which had other ideas. He also helped save the Borlais Smart Studios in St Ives from potentially uninspired redevelopment by getting them listed – they are currently undergoing a \$4million refurbishment instead.

At Tremelin there are sheds full of rescued boats, mostly dinghies or gigs, “special boats in need of a home”, and mostly in need of a good deal of care and attention. Greg believes it possible to exhibit them, more or less as they are, “in a meaningful way” and is still harbouring ideas of a museum – possibly in London, perhaps in an early warehouse? He believes there’s room for such a project, questioning as he does the direction taken by the Cutty Sark and the Greenwich Maritime Museum in recent years.

There are also two diminutive Victorian yachts: the 27ft (8.2m) *Collinette* (1885) restored by Greg (CB109) and the clipper-bowed 30ft (9.1m) *Corbie* (1895), still a restoration project, and currently possibly for sale with her original drawings to someone who would take it on.

And now, lying in the river with white canvas covers over her brightwork, is *Patna*. When she came up for sale in 2005, Katie knew she had to buy her. Greg agreed. They both sold boats to raise the price – Katie, *Zircon* and from Greg, *Zoraida*, the 54ft (16.5m) 1888 Dixon Kemp design that he rescued, and had planned to restore, after discovering her languishing as a houseboat on the Isle of Wight.

The pace of *Patna*’s restoration was inevitably slow, sometimes involving a step back for one forward. “It can be very expensive, as you’re slightly in the dark about what you’re doing,” explains Greg.

MASTERMINDED

As with previous restorations, Greg masterminded the project, designing and making as he went – notably the ingenious, smaller deckhouse – but contracting out work to suitably skilled people, many of them based at Gweek Quay. The work isn’t entirely finished; further work on the upholstery down below is needed.

Nevertheless, as you step aboard and make your way down the curved companionway, noting the original interior – removed, stored, refurbished and replaced – as well as the wealth of period fittings and detailing, it is impossible to be unaffected by the rich patina of antiquity. *Patna* is a boat that both defines and benchmarks the art of restoration.



RESTORATION PART 1 Discovery and delivery

Greg Powlesland begins a series of articles, giving a detailed chronicle of Patna's five-year restoration

It's curious, time and memory, for I'm sure that after the exhaustion of the restoration of *Marigold I* resolved never to take on such a task again. Yet here I was, sitting in *Patna's* saloon in 2005, surrounded by blackened and bashed Edwardian mahogany panelling and faded olive green buttoned leather sofas. A verdigreed oil lamp swung from the central six-pane skylight, with its worn sennit a reminder of restraint against vast gale-lashed seas that laid *Patna* on her beam ends when her steering broke in mid-Atlantic in 1983.

A wonderful aroma of ancient worn wood, a hint of paraffin and Katie's enthusiasm to save this almost-ready-to-sail but tired nautical masterpiece of Charles Nicholson were eroding my resolve. Shall we? Yes!

Thus *Patna* was purchased from Fred Lockwood, who told us that nothing else he had ever owned had given him as much pleasure. The principal appeal of the boat was her originality - only the cockpit area had been altered with the addition of an enormous deckhouse in 1956 - practical but

deadly to elegant lines. The interior, however, was intact in virtually every detail, as could be identified from C&N's very exacting building plans from 1920.

The fo'c's'le with traditional crew quarters and galley forward still had its three folding pipecoats, seat lockers and hand pumps for salt and fresh water. The saloon retained its original gimballed table and mahogany panelling to disguise the mast. The original Victory WC was still there with lead pipework, and under the pine cabin sole were the original riveted steel water tanks complete with lead supply pipes and vent. The stateroom aft featured a folding cane seat and amazingly still had the original Vi-Spring mattresses on the bunks.

All this was accessed by a magnificent semi-circular staircase down to an intimate mahogany panelled lobby.

On deck the hatches, skylight, brass-capped windlass and galvanised fittings for bowsprit and rig, were exactly as they appeared in a Beken photograph from the early 1930s.

Originally *Patna* had a huge engine, 6ft (1.8m) long, sited above the waterline aft with its own skylight, driving, via a chain, a shaft off to the port side of the sternpost.



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“Everything was tired and worn. The bilge was thick with black, oily gunge”



TOM BENN

Far left: The Victory WC. *Left:* The curved companionway, post-restoration. *Below:* Patna's original gaff Marconi cutter rig

This curious arrangement became redundant when a smaller engine was installed in the late 30s, leaving room for a cockpit. A wheel then replaced the original tiller.

In 1929, *Patna* evidently had a major overhaul with all the brass fittings removed and chromed - the new fashion - and the rig altered from gaff Marconi cutter to bermudan.

Fred purchased *Patna* in 1974 and made an epic voyage to Newfoundland and back across the Atlantic during 1982/83, surviving eleven gales. Now, lying in Heybridge Basin near Maldon, she floated serenely, still rigged with sails ready and the ageing electrical navigational instruments of her previous passages now silent.

Everything was tired and worn. The bilge was thick with black oily gunge and an interesting angle-iron construction had been concocted around the mast step and up to the shroud plates to hold things together. There was verdigris around the electrics and ancient lead-covered wiring. The decks were green and grey, and the black of the bilge seemed to have permeated every locker, as well as the sail covers and hatches, which were piled with chafed ropes on deck.

At 55ft (16.8m) on deck with a 12ft (3.7m) bowsprit, this was a lot of boat, but *Collinette* at 22ft (6.7m) LWL was a squeeze for family cruising with Katie and my son Rupert and perhaps a friend. *Patna* would no doubt be a magnificent sight with her original 2,508sqft (233m²) rig recreated, but she would be totally impractical for cruising; yet I wished to



BEKEN OF COWES

“The leak was an old one he’d forgotten about”



PHOTOS: GREG POWLESLAND

Above, clockwise from top left: At Tollesbury for antifouling; Fred Lockwood with the old wheel steering on the Tollesbury voyage; alongside the quay at Tremelin, with the 1950s deckhouse about to come off

put her back to gaff rig, she apparently being the last gaff-rigged cutter yacht designed by Charles Nicholson. A gaff yawl rig would enable practical handling by a small crew.

Our first sail was with Fred via Tollesbury, where we dried out alongside the pilings to antifoul and survey the bottom. We then enjoyed a night aboard off Osea Island, warmed by the glow of oil lamps and a bottle of wine and revelling in the secure comfort of fo’c’s’le pipecoats as the tide changed, dragging the chain over the seabed below the glass-calm estuary.

THE PASSAGE HOME

We planned to take *Patna* to Gweek Quay Boatyard in Cornwall to begin her restoration and opted to sail her there in August 2006 - with some trepidation in view of her condition. Katie, Rupert and I were joined for the passage by a friend, Martin Shaw, and we locked out of Heybridge Basin on a grey, damp, breezy day. With a reef in the bermudan mainsail *Patna* burbled into life with an approaching black squall astern, surging us along at over 10 knots. Clearly she was no slouch. The weather settled down and we made a good passage averaging 5 to 6 knots across the Thames Approaches, leaving Dover astern during the night and progressing towards the Isle of Wight the next day.

Suddenly Katie appeared from below looking very anxious. The cabin sole boards were awash aft. I investigated and found a leak high up the sternpost with

water ingressing at the rate of a fully open tap. The source was beneath the port bilge stringer, so there was no stopping it. Fortunately Fred had installed a very large rotary bilge/deck wash pump on the engine which worked well and the rest of the voyage was punctuated at hourly intervals with its use.

We hastened homeward after anchoring off Weymouth and visiting Dartmouth for a couple of nights, and arrived back in Helford after sailing through the night. We later spoke to Fred and found out that the leak was an old one he had forgotten about; it had previously been prevented for many years by grease that had been pumped up the rudder trunk.

We were also lucky that the engine held out, as when we dismantled it later the manifold disintegrated, being paper thin with rust, and it would have been full time with the hand pump to stem the leak.

We laid up alongside the quay at Tremelin on the Helford River in order to remove all loose gear and the huge deckhouse before towing up to Gweek to lift out the mast. *Patna* was then craned out on to a low loader so that she could be shunted into an open shed - the beginning of what turned into a five-year project.



Next month: Greg and his team get to work on *Patna*'s hull, her deck and the new deckhouse

ISTROS

De Vries Lentsch, 1954 / 2008,
42.06m / 138ft, 9 guests, €5.95m



PEGASUS

Cesare Sangermani, 1990 / 2008,
20.16m / 66ft, 8 guests, €620,000



For further information contact Mike Horsley:
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LONDON

Jubilee Pageant: classics galore

The final list of boats has been confirmed for the greatest show on water – the Queen's Diamond Jubilee Thames Pageant on 3 June. A thousand boats will take part, stretching for an estimated 12.5 miles along the Thames in central London.

The procession will run in ten sections, each preceded by a barge carrying a music ensemble of some sort. These include the London Philharmonic Orchestra which will be playing Handel's Water Music.

The parade opens with the royal rowbarge *Gloriana* (see [p89](#)) as well as other 'man-powered' vessels including shallops, Thames cutters, gigs and skiffs. The Queen and the royal party will travel on the 'Royal Barge' (Thames cruiser *Spirit of Chartwell*, disguised).

Following her will come vessels from the Royal Yacht *Britannia*, Dunkirk Little Ships, historic forces vessels, fireboats, lifeboats, steamboats, tugs and workboats,

Thames Pageant is shaping up to be an event to remember

narrow boats and Dutch barges. Leisure vessels will include many Thames Trad favourites, such as *Islay* and *St Joan*.

The static Avenue of Sail by Tower Bridge will feature Tall Ships, paddle steamer *Waverley*, workboats such as *Boadicea*, *Endeavour*, *Pioneer* and *Provident*, with *Bluebird of 1938*, *Gipsy Moth IV*, *Subaili*, *Sheemaun* and *Eilean* among the yachts. They will be joined by no fewer than nine Thames sailing barges.

LOCH FYNE New trad event at Tarbert

Scotland's Loch Fyne will play host to a new event on the classic sailing calendar this 13-15 July, with the first Tarbert Traditional Boat Festival. All traditional boats are welcome for a weekend of sailing with live music on the Saturday night. Contact Phil Robertson at stclaireringer@hotmail.co.uk.



JECKELLS Competition winners

Congratulations to Annie and Louis Bodmer from Norwich, who have won £1,000-worth of high-quality sails from Jeckells in our recent competition.

BOAT MUSEUM

Classic collection moves to Cowes

Over the next few months, more than 50 boats belonging to Cowes Classic Boat Museum will be moving from their present site in Newport Quay to a new home six miles away on East Cowes waterfront just yards from the museum. The £15,000 move has been made possible by money from the South East England Development Agency as part of the regeneration of East Cowes. The collection includes an Uffa Fox airborne lifeboat and *Coweslip*, Prince Philip's Flying Fifteen. Museum chair Jessica Hart described the task as "taking a jigsaw puzzle apart and putting it back together."

BRITANNIA

Britain bound

The Big Class replica of the royal yacht *Britannia* will soon arrive in Cowes, IOW, where she will be owned and maintained by a new trust set up to keep her in Britain. More to follow.

CORRECTION

In last month's Charter Guide, on [p59](#), a photo depicting a Seaview Mermaid was wrongly captioned as being a photo of a Solent Sunbeam. Apologies.



The 8-M that impressed Tabarly

Esterel is a first-rule 8-Metre yacht that has appeared occasionally in the pages of this magazine for more than 20 years now. In 1990, she received a major restoration and two years later she took part in the Brest maritime festival, where the late Eric Tabarly suggested that she be designated a national historic monument. Since then, she's been racing on the Mediterranean circuit and this year she will return to Brest to celebrate her centenary. She was designed by L Léon Sébille and built by Chantiers de M Léon Sébille et Grossi in France and measures 40ft (12m) on deck.

Is your boat 100 this year? Feature her in CB! Email the news editor with 'Centenarian' in the subject line.

JAMES ROBINSON TAYLOR



ISLE OF WIGHT

Bembridge Harbour sold for £3 million

After years of ill feeling, Bembridge Harbour has been sold to Isle of Wight residents Malcolm and Fiona Thorpe. In 2010 the harbour was put up for sale at £3 million, complete with marinas, buildings and a history of under-investment, *writes Robin Gates*.

When the owners went into administration in April 2011 it seemed the Bembridge Harbour Trust might achieve its long-held ambition to buy and revitalise the harbour for the local

community; but despite pledges of £1 million in cash the trust's bid proved unsuccessful. Local disappointment turned to optimism, however, when the Thorpes won their bid.

The couple, who are already closely involved with Yarmouth and Cowes harbours, organised a public meeting for all those interested before starting the dredging and repairs needed to restore harmony to this beautiful Solent harbour.

UNIVERSITY ACCOLADE

Dr Knox-Johnston



One more accolade for round-the-world sailor Sir Robin: he's now a doctor, after receiving an honorary doctorate from the University of Hull on 26 January, in recognition of his work with the Clipper round-the-world race and associated youth programmes.

WORD OF THE MONTH

Fothering

To stop a leak at sea. "A heavy sail is closely thrummed with yarn and oakum, and drawn under the bottom: the pressure of water drives the thrumming into the apertures."

The Sailor's Word Book of 1867



COWES Westward Cup returns

The Royal Yacht Squadron recently confirmed that it will re-run the Westward Cup this 11-16 June in the Solent and has sent invitations to *Altair*, *Elena*, *Lulworth*, *Mariquita*, *Cambria*, *Eleonora*, *Mariette* and *Moonbeam IV*. The invitational regatta, organised by the squadron with the New York Yacht Club and Yacht Club de Monaco, was first held in 2010.

Panerai British Classic Week

*British Classic Yacht Club
Cowes - 7th to 14th July 2012*

Entries open April

Photography Lloyd Images

- *Super Zero Class 75ft and over*
- *IRC Classic Yachts 25ft and over*
- *Modern Classic Division*
- *Non Racing Cruising Division*
- *Full Social Programme*
- *Solent Racing and Long Inshore Race*
- *Panerai Classic Around the Island Race on Sunday 8th July*
- *Racing Monday 9th July to Friday 13th July*
- *Parade of Classics – Saturday 14th July*

Panerai British Classic Week is part of the Panerai Classic Yachts Challenge 2012:

Antigua Classic Yacht Regatta • Les Voiles d'Antibes • British Classic Yacht Club Cowes Regatta • Marblehead Corinthian Classic Yacht Regatta • Nantucket Opera House Cup • Mahon Copa del Rey • Newport Museum of Yachting Classic Yacht Regatta • Vele d'Epoca a Porto Rondo • Régates Royales de Cannes



Further information and entries, please contact: -

Mary Scott-Jackson

e: info@msjevents.co.uk

Tel: 01983 245100 - Fax: 01983 295329



www.britishclassicyachtclub.org/regatta



LONDON BOAT SHOW REPORT

CB's stand rings the bell at ExCel

It was lively enough on our stand at this year's London Boat Show, despite an overall fall in attendance of six per cent against last year; the total visitor number by the end of the show was just under 103,000 according to organiser the British Marine Federation.

Rigger Ian Bell sent a staggering 1,200 people up the mast section from HMS *Victory*: the bell ringing as they reached the outer end of the spar was the soundtrack to our stand.

Also attracting interest were Downs Road Boatyard, with Jim and Catherine Dines; a runabout from the Classic Motorboat Association with a lovely trio of vintage outboards on display by it; and members of the Royal Society of Marine Artists and the Wapping Group, painting 'live'.

Although traditionally the giant in the British boat show calendar, the London show at the ExCel centre has in recent years played second fiddle to the open-air Southampton Boat Show, also organised by the BMF,

which takes place every September and attracts visitors in the 110-125,000 range.

There were satisfied exhibitors though, both on our stand and away from it. On our stand, Neil Thompson, builder of the popular Norfolk Gypsy 20ft (6m) GRP gaffer, reported one firm order and two test sails booked for spring time. Geoff Mackrill from sponsor Teamac was there with hands-on advice about paints and varnish.

The show brought a lot of interest – “far more than at Southampton” – according to dinghy builder Will Stirling. And there was plenty of interest too in the Tela, the 16ft (4.9m) daysailer from Salterns and Collars, with many visitors commenting on her good looks.

Elsewhere in the show, Cockwells reported two deposits for their Duchy 27 motor launch (CB282); Cornish Crabbers and Churchouse Boats also did a roaring trade. Next year's dates are 11-20 January.



Above: General view of the CB stand, with Salterns' Tela dinghy in the foreground. *Left, from top:* Reg Hill from the Royal Navy Museum; a marine artist at work on the easel; rigger Jim Dines at work; Ian Bell supervises the mast-climbing

EMILY HARRIS

EMILY HARRIS



MEDITERRANEAN

Yacht lost to storm

Berenice of London was one of the 200 or so boats washed ashore during a storm that hit the French Mediterranean coast last November. The 92ft (28m) ketch, built by Samuel White of Cowes in 1923, anchored off Port Grimaud while waiting to enter Saint-Tropez, broke her anchor and washed ashore. Now, with lower hull planks torn out and gaping open, the yacht, which just last summer won a restoration award, is a write-off, according to Chris Wollen of Charter *Berenice*.

The storm was a once-in-a-decade occurrence; they are known locally as 'medicanes' (from 'Mediterranean' and 'hurricane'). This was the first one ever to be categorised as a tropical storm by the National Oceanographic and Atmospheric Administration in the USA. The mayor of nearby village La Croix Valmer has expressed interest in saving the undamaged bow and stern to stand as a sculpture in a local vineyard.

Berenice featured on our front cover in February 2004 (CB188).

NEW REGATTAS, NEW BOOK

Brazil's classic yacht scene grows

The 6th Classic Sailing Yachts Regatta held in November on Brazil's Rio coast marked a milestone in Brazil's interest in classic yachting with publication of the first book on the country's classic boat fleet, *Clássicos do Iatismo* ('Classics of Yachting'), and two new spin-off regattas.

Away from the shelter of the Yacht Club Armação de Búzios, the fleet had plenty to contend with on the water, with winds of 25 knots and gusting higher cancelling some of the races.

The Búzios Regatta was first held in 2006, a collaboration between the Yacht Club Armação de Búzios, Media Mundi, and the Société Nautique de Saint-Tropez, with backing from both towns' local

governments. Speaking on behalf of the event, Amanda Werneck told CB that the yacht club imposes a limit of around 25 boats to keep the event intimate. The increasing entries mean that more and more sailors are being turned away, so last year the first annual regatta at Angra, also on Rio state's coast, started in May.

TV COVERAGE

"We are helped by national TV coverage every year," Amanda said. The regatta is covered, no expense spared, for the weekly Sunday show 'Spectacular Sports'. With this fuelling participation the yacht club now plans a third regatta to be held every September/October.

Brazilian Olympic sailing gold medallist Tobren Graef called the 2011 conditions exceptional. "We had what every sailor loves – wind! And wind is always a feast for those who like to sail."

The sea was quite overwhelming at times, particularly for the small 'bateras', fishing craft raced by local fishermen. Two (*Charmosa* and *Jeitosa*) were damaged and needed towing back to port; the class was eventually won by *Assanhada*, with *Viva* winning the big class.

Admiral Bernardo Gamboa of the Brazilian Navy, on his yacht *Teimosa*, commented that "Brazil has a beautiful coastline but the people have little connection to it."

CARIBBEAN

New classic race for Saint-Barth

Only three years old, Les Voiles de Saint-Barth has added a classic class to this year's regatta for the first time. Organisers report an increase of a third on last year based on entries. A total of 47 yachts will attend the event from 2-7 April. That includes five classics in their new class, as a warm-up for Antigua Classics later in April. They are: S&S yawl *Dorade*, Mylne yawl *Kate*, W-Class *White Wings*, Frers sloop *Heroína* and schooner *Marie des Isles*.



Left: *Dalia*, in the 'replicas and reinterpretation class', a 75ft (34m) schooner built in 2003

Right: *Charmosa*, one of the bateras, at speed



HOG ISLAND

Junior sailors discovering Beetles

After more than five decades of autumn Sunday morning sailing, the venerable Hog Island Series of Beetle Cat racing on Cape Cod has seen a resurgence, *writes Chris Museler.*

With 15-20 coloured sails on the line every weekend, the diminutive cedar-planked gaffer now has its next generation of junior crews carrying on the torch.

It was started in the late 1950s by Sloat Hodgson of the Chappaquoit Yacht Club in West Falmouth. The boats were used for junior training and Hodgson thought the adults should take advantage of the Indian summers.

Since then, a family volunteers to provide food each weekend, racing starts at 10am sharp and there are no protests. "If you had a flagrant foul and didn't exonerate yourself, it would be in the weekly paper," says participant George Kirk.



JAN HARLEY

Last fall, the next generation of Hog Island sailors were initiated when sons and daughters manned centreboard and mainsheet. With that have come many new boats including one for 505 world champion

Beetle Cat racing at Cape Cod - with next generation joining in

Mike Mills, double Olympian Tim Wadlow, and twice team race world champion Tim Fallon. Yours truly bought the boat Fallon grew up on - *Mole Minder*, after the collective nickname of the five Fallon children.

DE SOTO LANDING

Spanish attack Florida, again!

It will be under less acrimonious circumstances when a Spanish long boat lands on the beaches of De Soto National Memorial this April than when Conquistador de Soto did in 1539, *writes Chris Museler.*

Thanks to volunteers of the Florida Maritime Museum and the National Parks Service, the annual re-enactment of the Spanish attack on Florida's native Indians draws visitors eager to learn about the history of the bloody massacre that unfolded in the 1500s.

"We can explain how the conquistadors used these boats to explore up rivers and bays," said Jorge Acevedo of the memorial. The reenactment has run since 1948. Since 2009, it has revolved around the 25ft (7.5m) replica long boat built at the Maritime Museum in



Bradenton, Florida. "The design was common for that time and that explains why there were no plans," says Acevedo. The impetus for building it came from an artist's rendering of the de Soto landing for a Junior Ranger handbook. "When we saw the painting we said, 'Why not build one?'"

Replica conquistador's long boat at the re-enactment

SAN DIEGO

New class for Half Pint o' Rum Race

The allure of San Diego's Half Pint o' Rum Race is partly the experience of drinking from a cask of mixed expensive rums but also in the challenge of making it to the shore with your offering to start and end the race. Last December's running of the all-classic wooden boat race saw a new class that starts from anchor, avoiding the slog to the beach.

"It's for smaller boats where it's not practical to get ashore, and appealed to older skippers too," said organiser Greg Stewart, who races a Clinton Crane 6-M.

The protocol involves anchoring off a beach in San Diego Bay and either swimming, paddling or rowing in to deliver a half pint of rum to be poured into a group wooden cask. Time penalties are given to poor offerings and the race starts when crews are released from the beach. It ends when crews return to the beach and swig rum from the cask. *CM*

Next month



OCEAN PASSAGE Atlantic on Eilean

Tenerife to St Martin on the 73ft Fife ketch *Eilean* - CB's Editor is on board right now, crewing on this 2,800nm voyage, and his log will be in next month's issue



PLAN YOUR SAILING SUMMER

CB's 2012 events guide

Our annual round-up of the classic and traditional boat scene - where to sail, what to see and what to take part in this summer - in Britain, Europe and around the world



GARTSIDE IN FALMOUTH

Canadian designer Paul Gartside's take on a Falmouth workboat has now been built by Ben Harris - in Falmouth. We sail her in local waters

PLUS The Sailor Kings - part three of our series on royal yachting; varnish - the latest results from our punishing test rig; the yard that builds the Latitude and more

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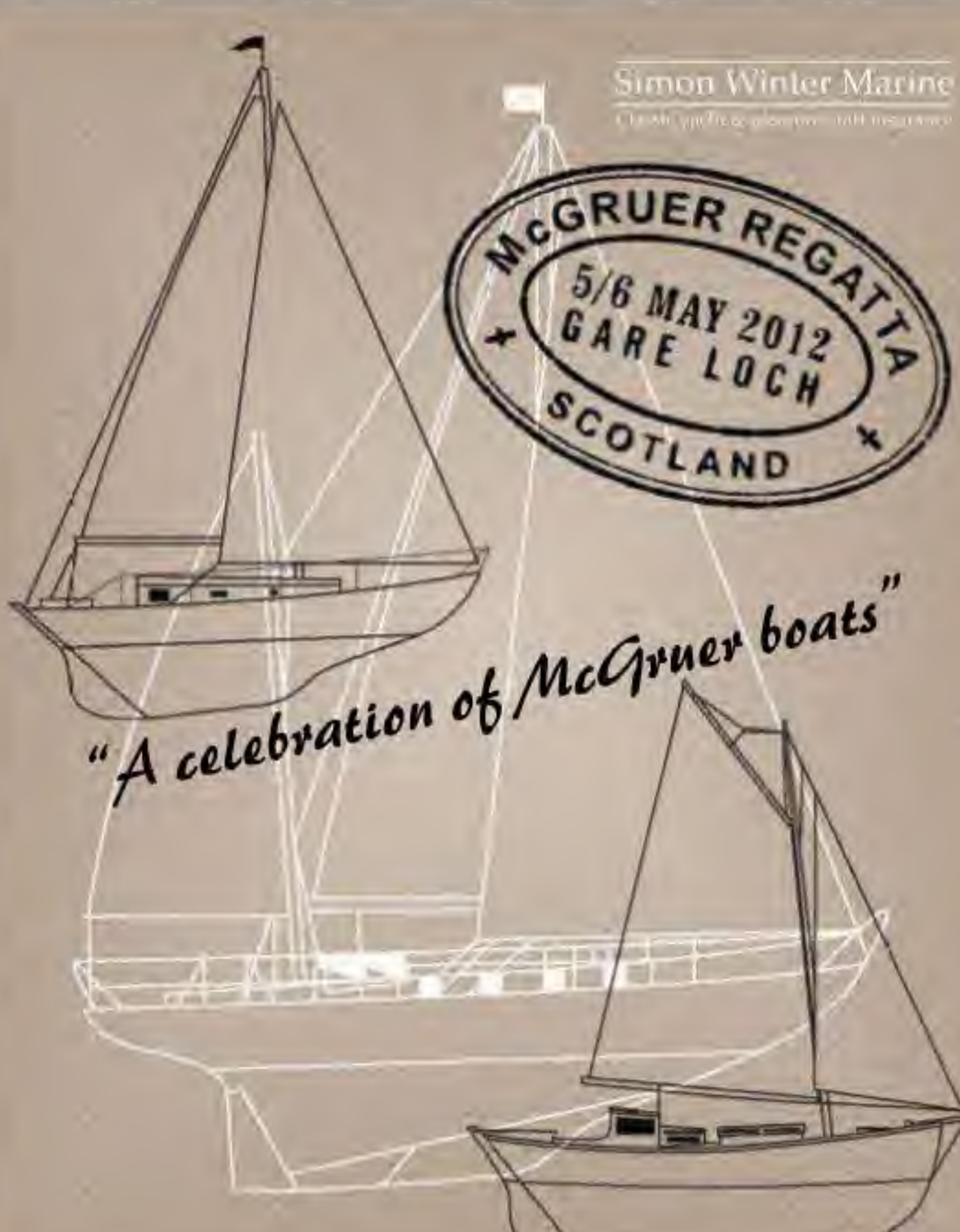
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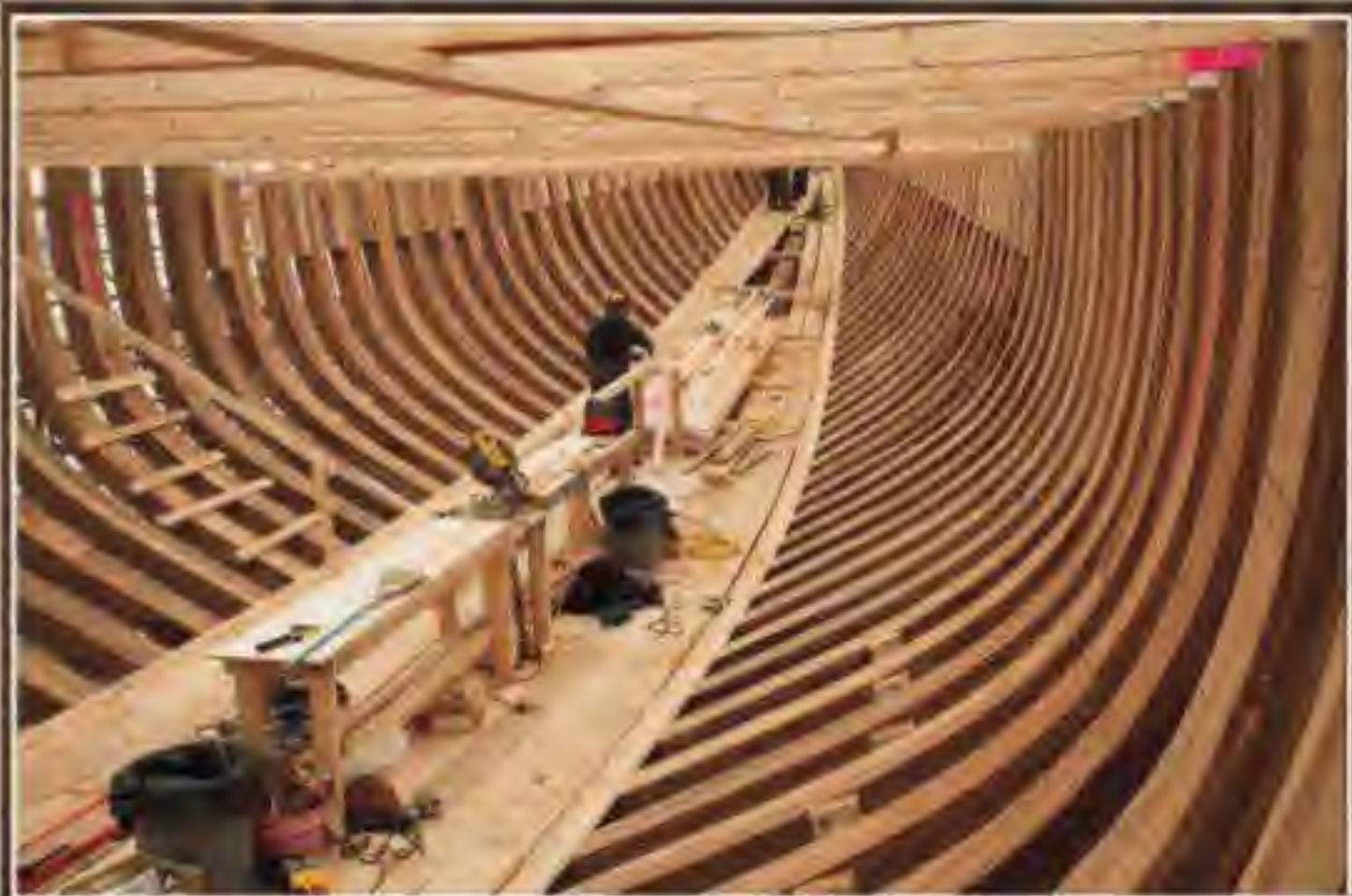
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BONHAMS

£1,000 for a callipygous coconut

BY DAVE SELBY

That voluptuous bean known as the 'coco de mer' has enthralled seafarers and mystified naturalists for centuries.

Many early ocean-crossing mariners believed the 'sea coconut', as it is sometimes called, to be the fruit of a tree that grew on the deep sea bed.

Botanists and species gatherers thought the nut might be a sea-bean or drift-seed, designed to be dispersed by the sea – yet it was later discovered that only rotten nuts float.

Love-lorn sailors, though, simply appreciated the curvaceous form, from which it later acquired the botanical name *Lodoicea callipyge*, callipyge meaning 'beautiful rump'.

It was only in 1768 that the source of the nut, which usually



measures about a foot (30cm) wide, was found to be a palm that existed only on two islands, Praslin and Curieuse in the Seychelles. Yet these wonders of nature remain an object of fascination. In the 16th century they were prized by European

Cocos de mer commanded high prices at Bonhams' Gentleman's Library Sale

aristocrats who encrusted their cocos de mer with precious jewels and displayed them in 'cabinets of curiosities'.

Today they are more appreciated in their natural form, polished or smoothed over time. Several of these lubricious natural sculptures crossed the rostrum recently in Bonhams' annual London Gentleman's Library Sale.

The most coveted coco de mer, commanding £1,000, was a nutty brown one of natural appearance. In today's market cocos de mer as nature made them are generally the most valued, while those that have been turned into 'useful' objects are usually worth less – a nut fashioned into a container with a hinged lid sold for just £850, while others turned into bowls failed to sell, having lost the pleasure of their form.

BONHAMS SALE RESULTS

The 750 lots in the 18 January 'Gentleman's Library' auction offered plenty of marine interest. The tiller from Arthur Ransome's *Nancy Blackett* (see CB 283) sold for £1,000 to the UK trade; a magnificent 69cm-high silver model of the 1934 Fife 12-Metre *Miquette*, probably made for first owner RS Grigg, fetched £11,250; and a George IV campaign desk, built for a naval captain's cabin, made £2,500.

One of the most unusual artefacts was the clutch control wheel of S-class submarine HMS *Seraph*, which carried out Operation Mincemeat, an extraordinary and gruesome piece of war-time espionage involving a corpse carrying fake invasion plans being fired from the torpedo tube. As planned, the body – a Welsh vagrant dressed as a naval captain – was discovered by German forces, who fell for the ruse and diverted troops away from Sicily. This bizarre episode was later made into a film, *The Man Who Never Was*. A bargain at £1,500.



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CLUTCH WHEEL

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£2,500



SILVER MODEL 12-METRE

£11,250

UPCOMING AUCTIONS...

BONHAMS MARINE SALE

Bonhams' next nautical date in London is the more conventional annual Marine Sale, in New Bond Street, on 3 April. This sale typically features around 200 lots of marine paintings, models and collectibles.

Woods World Wide

Woods World Wide by Williams was founded by former Broadland boatbuilder Paul Williams who was forced to change career following a sailing accident 11 years ago which left him with reduced use of his right arm. Fortunately, Paul was able to continue utilising his woodworking skills by turning exotic British woods into premium products such as pens, half moulds, ancient African games, stylistic bowls, natural chopping boards, and paperweights. Most of the pieces are hand polished to maintain the beauty of the wood while salad bowls are oiled with (olive) Food Safe oil. Alongside the likes of Faberge and Louis Vuitton he has now been chosen by the prestigious Mercedes-Benz Owners Club one of 50 companies to supply luxury items to mark the Club's 60th, and the brand's 125th, anniversaries in 2012.

Paul can also be commissioned to produce one-off pieces using reclaimed timber from restoration projects to provide boat owners with a unique souvenir of their boat. Prices range from £17.50 for a wine stopper to £400 for a large fruit bowl.

Tel 07771 950911, www.woodsww.co.uk



Schofield watches

Schofield is a new name in luxury watchmaking; this Signalman GMT is its first model, and quite unusual. For a start, it has been created in England by owner-designer Giles

Ellis (though it has a Swiss movement) with a case design that features elements recalling Smeaton's Eddystone lighthouse. It also has some interesting 'complications' as they call

them in watchmaking circles – an inner dial engraved for 24-hour display and a small hand below the 12 o'clock position to show

reserve power (useful if you should take this self-winding timepiece off your wrist). Production is by limited edition; this one, of 300 pieces, sells for £2958 inc UK VAT.

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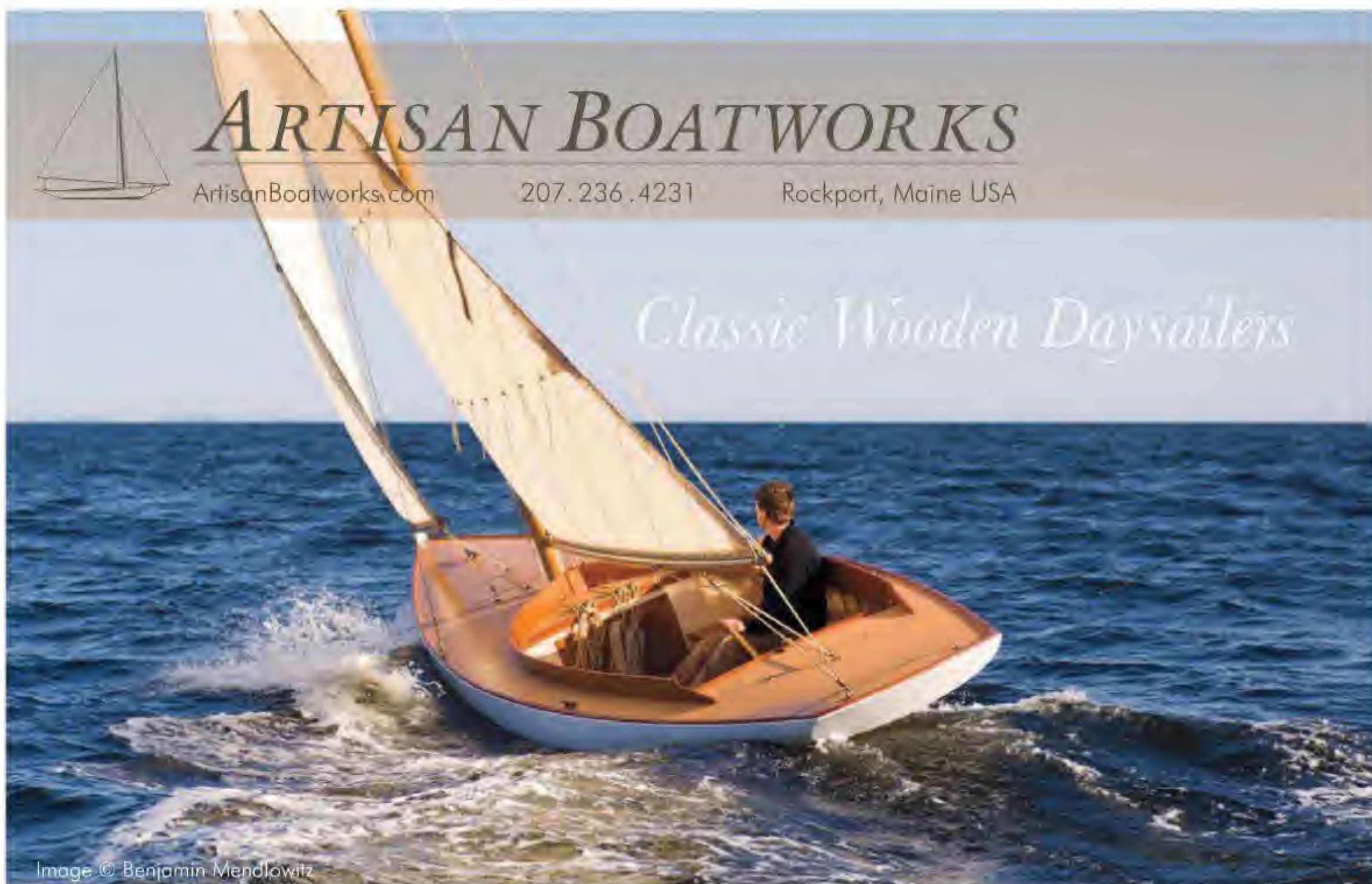
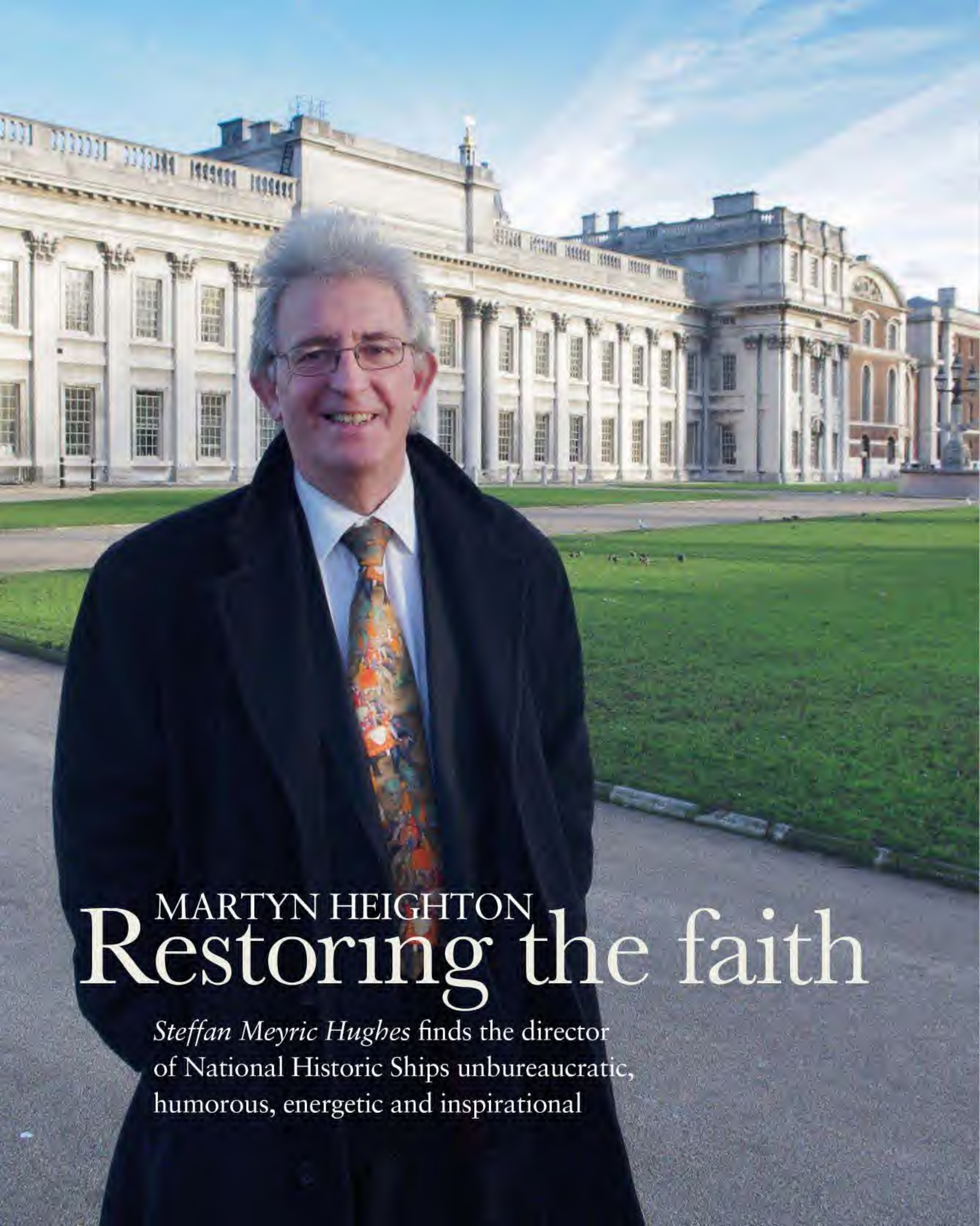


Image © Benjamin Mendlowitz



MARTYN HEIGHTON
Restoring the faith

*Steffan Meyric Hughes finds the director
of National Historic Ships unbureaucratic,
humorous, energetic and inspirational*

Martyn Heighton doesn't really do quango speak, it's a relief to know. Over a pub lunch in the grounds of the National Maritime Museum in Greenwich, where National Historic Ships (NHS) has its office, he tells the story of Liverpool Council's brief flirtation with a sentimental slogan that appeared on their vehicles for a while: 'working for you'. Ridiculous, clearly, and it seemed the residents of the city agreed, when the word 'not' appeared in spraycan in front of the slogan. "They're a council! We know what they do already," he expostulates as we sip our micro-brewery ale.

This is comforting talk for a man who has learned his way through the Orwellian complexities of trusts, charities, quasi-autonomous non-governmental organisations and worse. It can't be terribly interesting for a Cambridge-educated historian who fell in love with ships at the age of six on a visit to *HMS Victory*.

But we need people like Martyn Heighton, especially in 2010, when the Government announced its cull of the quangos. Many were slain instantly, others like NHS, simply morphed into a new shape and carried on. There must have been more manoeuvres conducted during that period than in an entire Nelsonian sea battle. NHS is now an 'advisory non-departmental public body', or ANDPB.

The difference, Martyn assures us, is largely academic and NHS is still funded directly by the government, via the Department of Culture, Media and Sport (DCMS), and makes recommendations on maritime heritage directly to it, as well as to funding bodies, most importantly the Heritage Lottery Fund (HLF).

It would have surely been a travesty for the DCMS to have withdrawn its funding for Britain's only such body, set up to preserve and record our maritime history, especially when you consider that the level of that funding – around the £240,000 per annum mark – is what one individual might expect to pay to campaign a big classic yacht for a single season of racing in the Med.

NHS has to do quite a bit more than that, as Heighton discovered when he was hired in late 2005 to oversee the formation of the (then) quango. It had existed before under various guises since 1993 but it was only in 2005 that enough pressure was put on Downing Street to create a nationally recognised, reporting body funded centrally by Government.

Until that point, its principal role had been one universally loved activity: the making of lists, firstly with the National Register of Historic Vessels, essentially a survey of all known ships built and domiciled in Britain over 50 years old and over 40ft (12m) in length.

This inventory of every ship – whether rotting, sailing or just waiting – is still a major part of the work of NHS, and is expanding every year to include new categories. Since 2005, the minimum length requirement has been brought down to 33ft (10m) to meet the upper end of the National Small Boat Register set up in 2006 by the National Maritime Museum Cornwall; and ships no longer need to have been built in Britain, provided that their stories are central to this country.

Amazingly, a new list – the National Archive of Historic Vessels, which record ships that were on the list but subsequently lost – was not created until 2010. Before then, they simply disappeared off the map. Another list,

started under Heighton, is the National Historic Fleet: 200 of the most important of the 1,200 or so on the register.

In 2010, NHS applied for and received a special defaced red ensign for ships on the register, showing the NHS logo, with an additional crown for those in the elite Historic Fleet.

You don't have to be a vexillologist (flag expert!) to realise the significance of this: a defaced red ensign is an extremely rare honour in the UK, and this one represents the only instance in the world of historic vessels accorded such an accolade. "But I suspect some of the significance might have been lost on the defence secretary Liam Fox, when he had to sign that one off," Martyn adds with a smile. It arose in the very middle of a heated debate over whether or not the Royal Navy would enter an aircraft carrier timeshare arrangement with its French counterparts.

FLAGSHIP AWARD

In the same way that the lists are more than an idler's inventory of favourite things, the ensigns are more than just flag-waving: one of Heighton's most important aims is to expose Britons to as many active traditional vessels (whether yachts or working craft) as possible, a mission underscored by another new initiative: the National Historic Ships Flagship award started in 2009. It has so far been conferred on the coaster *Shieldhall* (2009), the GL Watson motor yacht and Dunkirk Little Ship *Sheemaun* (2010) and the Scottish herring drifter *Swan* (2011). A principal requirement for the winning vessel is a good season of attendance at regattas and festivals, to

"The defaced red ensigns for historic ships are more than just flag-waving"

Opposite: Martyn Heighton outside his 'office', the National Maritime Museum in Greenwich

“NHS has raised over £100,000 – over half of it has gone straight to desperate ship-owners for restoration needs”



MICHAEL GARLICK

ALAN KEMPSTER

bring traditional boats to the attention of as many people as possible. Entries are still open for candidates this year, and the award includes £1,000 in cash.

“One of the things we’re most proud of is this,” Martyn says, producing a thick, black book full of beautiful illustrations. *Conserving Historic Vessels* (along with its two sister publications, *Recording Historic Vessels* and *Deconstructing Historic Vessels*), has become an international textbook for best practice in the care and restoration of old ships and boats. This work is now backed up by an ever-increasing body of practical articles on the NHS website, which is now undergoing a revamp to make the ship databases more searchable and usable.

Last year, NHS also sponsored three apprentices to work on various historic craft through another Heighton initiative: the Shipshape Network, which is a forum for owners of historic vessels.

ADDITIONAL FUNDS

You don’t manage all this on £240,000 a year. NHS has raised more than £100,000 of additional funds, most notably through the Headley Trust, one of the Sainsbury charitable trusts, earning commendation from the DCMS for ‘value for money’. Over half of this extra money has gone straight to ship-owners desperate for temporary sheds, engine rebuilds, boiler inspections and the hundred-and-one other things that a restoration needs.

At present, Heighton is in talks with the RYA to develop training courses or modules that are specific to sailing classic boats. “I mean, have you ever tacked a lugger?” he asks. Turns out neither of us has, although it’s good to learn that while he may not have tacked a lugger, Martyn is also a sailor, learning on the Norfolk Broads as a boy. His first boat, like so many, was a self-built Mirror and today,

he keeps a GRP Salcombe Yawl near his home near Bristol (he divides his time between an office there and the one in the National Maritime Museum in London).

Between Mirror and now, his CV includes setting up and running the Merseyside Maritime Museum (which was never covered in graffiti, unlike the council’s vans), a job that involved a bit of boat-buying: namely the 177ft (54m), 1953-built Liverpool pilot boat *Edmund Gardner* and the Dutch three-master *De Wadden*, built 1917.

THE MATTHEW

That was followed by a spell as director of arts for Bristol City Council, then director of leisure – “ridiculous title,” Martyn adds, bristling at the cosy panacea. It was here that in 1996 he managed to secure a loan from Mike Slade (now known for his ownership of the super maxi ICAP *Leopard*) to build the caboteur *The Matthew*. To fund it, he hosted the UK’s first International Festival of the Sea, in Bristol in 1996, which not only paid for itself, but a good chunk of the *Matthew* too.

Today, NHS offers much to boat-owners: grants, information, help, and direct representation to Government, the Heritage Lottery Fund and other grant-giving bodies. You could even say that the Heighton – together with Hannah Cunliffe, Paula Palmer and Emerald Laing – in their little warren of rooms in the maritime museum are ‘working for you’.

The next thing Martyn would like to achieve is a moratorium on important boats, to save them being scrapped while preservation plans are being made. At present, there is no protection against this, as there is for buildings through the listing system. Until then, at least those old ships have a tireless, energetic ambassador. 🌊

Above: Pilot cutter yacht *Polly Agatha*, left, and, right, steam yacht *Carol*, both entries in the NHS photography competition and featured in the NHS/Classic Boat 2012 Calendar

Below: The version of the defaced red ensign worn by vessels of the Historic Fleet



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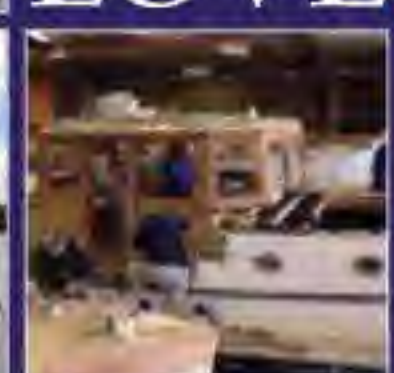
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18 GOING ON A HUNDRED-PLUS

A 'restricted' class, but only in length, and with only a handful of boats, the Falmouth 18-Footer, born 1898, is still sailing. Words and photos by *Nigel Sharp*



“The freedom that this single rule gives has inevitably resulted in boats with massive sail areas and deep, heavy keels”



ALL PHOTOGRAPHS BY NIGEL SHARP

Previous spread:
Magpie, Whisper,
Myrtle and Moey
off St Mawes
Above: Bob
Edwards in
Magpie

This is the story of a class of just nine or 10 boats – a small class by any standards – but one with a rich history spanning a period of more than 110 years.

The Falmouth 18-Foot Restricted Class came into being at the very end of the 19th Century. The word ‘restricted’ could almost be misleading as the only restriction is that the hull length has to be 18ft (5.5m) long. The freedom that this single rule gives has inevitably resulted in boats with massive sail areas and deep, heavy keels. It might seem strange that it hasn’t led to skiff-type boats such as the Sydney Harbour 18s (a class which actually has more restrictions than just the length), but this is probably because, during the period when it might have happened, there was very little racing activity in the class.

The first two boats were built in St Mawes by Fred Pasco in 1898: *Chow Chow* (renamed *Magpie* in 1904) to an A E Payne design for a Mr R Paul, and *Chin Chin* for a Dr Harden, a founder member of Falmouth Sailing Club, to his own design. These were soon followed by two boats built in Falmouth: *Marion*, built by the Jacket family for themselves in 1900, and the Alfred Mylne-designed *Myrtle* (CB170) in 1902, and then *Wahine*, another Pasco/Harden collaboration, built in 1903 above a coal store (now a Co-op) in the centre of St Mawes.

There is known to have been active, and often very close, racing between these five boats throughout the early part of the 20th century – in one race in 1929, for

instance, *Wahine* was beating *Marion* by one second at the end of the first round, and at the finish the positions were reversed but with the same time difference!

All the boats experimented with various gaff and gunter rigs during this time, but it was not until the early 30s that an almost revolutionary change took place. In 1931, a sixth boat joined the fleet. She was the bermudan-rigged *Marie* – built by the legendary St Mawes boatbuilder and sailor Frankie Peters (probably using some of the Pasco moulds) for Ian B Henderson.

It would seem that Henderson was more interested in owning a boat than sailing one; right from the start he allowed Frankie to race *Marie* as if she was his own, and then sold her to him a few years later. She proved to be unbeatable from the start – so much so that all the other boats gradually changed to bermudan rig, although that failed to make enough of a difference initially as Frankie dominated the class for a while longer.

That was to change after the war. In the late 40s, *Magpie*’s then owner, a Dr Dixon, died and left her to George Corke, a boatbuilder from Mylor. From then on, and well into the 50s, there developed an intense rivalry between George and Frankie. They would race each other up to five times a week, often with incredibly close finishes. This attracted huge local interest, particularly in St Mawes where it is said ‘the whole village’ would turn out to watch them. The St Mawes Sailing Club records indicate that, over the years, honours were pretty even.



Meanwhile, what of the other boats? Just before the war, the Jacket family sold *Marion* to someone in Fowey on condition that she would never be sold back to anyone in the Falmouth area, as they thought they would find it too heartbreaking to see her again. Sometime in the 50s, a St Mawes man, Stanley Green, went to Fowey with a view to buying her, but for some reason decided not to. She has not been heard of since.

Chin Chin was laid up at Freshwater Boatyard in St Mawes during the war, but not much is known of her from then until the 50s when, while she was lying in a field in Penryn already in a sorry state, a tractor drove into her. That was the final straw and the decision was made to break her up. *Wahine* is thought to have broken her moorings in 1978. As a result of the damage caused, her keel was removed for scrap and she was burnt.

LIVEABOARD

The rest is good news but only against all the odds. George Corke sold *Magpie* in the late 60s. Information is then sketchy – she may at some point have been used for dredging for oysters in the Carrick Roads, and she subsequently had a coachroof put on her. Around 1972 David Luck bought her “from a girl called Gail at Penpol Boatyard”. David’s family owned the St Austell Brewery and he lived on board *Magpie* for two summer seasons in the Scillies when he was looking after the company’s interests there. Sometime after he sold her in the mid 70s,

Above: Myrtle and Magpie
Right: Outrageous amount of sail on Myrtle





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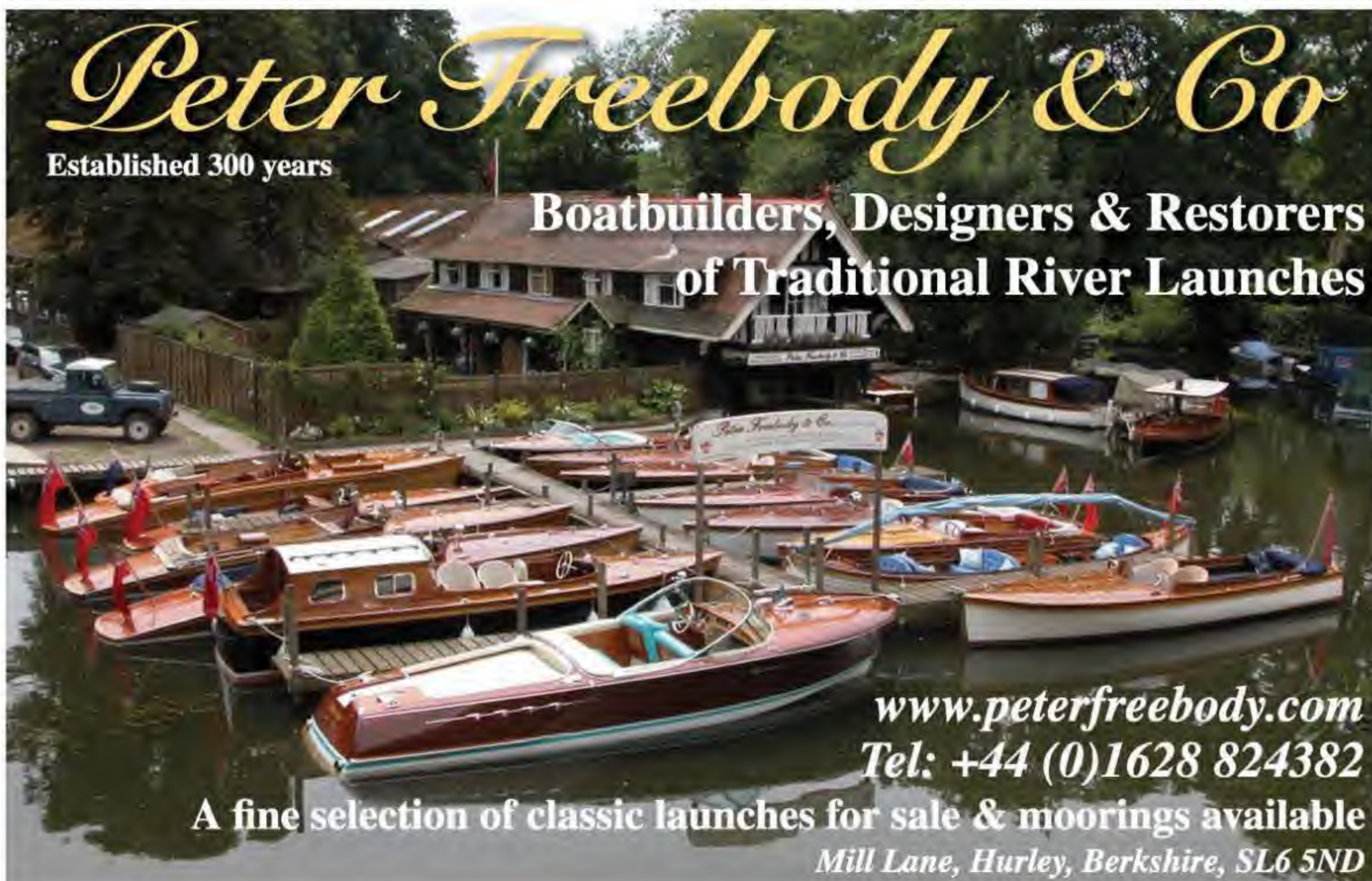
"Jag, 1897 Cork Harbour One Design. Winner of the "Je ne sais quoi" trophy and first overall in 2010 and third overall in 2011 at the BCYC Cowes Regatta

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“He decided to take a one-off GRP moulding off her”

she somehow found her way onto a beach up the Fowey River. John Andrew Senior (another St Mawes man – there’s a theme running here) went up to have a look at her in about 1980 with a view to buying her for his sons but “she was lying on her side with another boat collapsed on top of her with a ply coachroof as rotten as a pear”.

Not surprisingly, John left her there, but she was subsequently discovered by Dougie Burnett (yet another St Mawes man, and responsible for saving many classic boats from similar fates) and John Milan who, in conjunction with John Fuge, restored her. She was

relaunched in 1989 and has been sailing ever since, now in the ownership of Bob Edwards, Daniel Duff and Chris Thomas, who bought her in 2005.

Myrtle was also found on a beach – in 1981 up the River Fal by Chris Monk. After he made some enquiries he decided that he wanted to restore her. However, when he looked into it further, he thought that she was too far gone so he decided to take a one-off GRP moulding off her. Before doing so, he planed off some of *Myrtle*’s stem – if he hadn’t done so, the resulting hull would have been longer than 18ft by the thickness of the fibreglass. The

Below left: Moey waiting for the tide
Below right: 18-Footers in 1904



Experiments with sail area, rig and freeboard

Throughout most of the history of the 18-Footers, there has been no restriction on the size or type of rigs. In the early years most of the boats had a standing lug rig but then gradually adopted gaff mainsails. At that time it would seem that topsails were not always used, or perhaps only downwind, but they gradually came into more common use.

In 1925, Tom Jacket offered to reduce *Marion*’s sail area to 400sqft (37m²) “to encourage competition” and this was then adopted for the class. Certainly, the 1936 St Mawes race card stated that “The SA of the 18-Footers is restricted to 400 square feet”

In the late 20s, a couple of the boats experimented with gunter rigs to “improve windward performance”. After the bermudan-rigged *Marie* was built in 1931, all the others followed suit. Mast heights of 40 to 50ft (12-15m) were not uncommon, and *Chin Chin*’s was reported to be a staggering 60ft (18.3m) at one time.

When Mo Sawle bought *Marie* in 1992, there were no other 18-Footers racing (Dougie Burnett had *Magpie* but rarely raced) and he had to race with the Bay classes in Falmouth Week. He wasn’t particularly happy with this so put a gaff rig on her so that he could race with the G Class – handicap gaff-rigged boats – in the more sheltered Carrick Roads. It would

seem that, just as they had in the ‘30s, the rest of the fleet has followed *Marie*’s example with regard to rig – they are now all gaff again.

There is no restriction in sail area now, but all the existing boats have a similar amount – around 550sqft (51m²) for upwind sailing, as well as asymmetric spinnakers held out with poles as long as the boat and often used with their inboard ends on a shroud rather than the mast to get extra reach.

Such large sail areas need correspondingly deep and heavy keels. The average draught is around 5ft (1.5m), and the lead keel that Mo Swale fitted to *Francis*, and then *Moey*, for instance is 1,150kg. *Magpie* has had a variety of keel configurations over the years – a centreboard originally, switching to a fixed keel, back to a centreboard and now a fixed keel again.

Another important consideration with these over-canvassed boats is freeboard. Lessons seem to have been learnt here over the years – Bob Edwards took the opportunity to add 3in (7.6cm) to *Magpie* when he bought her; temporary strakes were added to *Myrtle* before *Whisper*’s moulding was taken off her; and Mo Swale seems to have learnt the lesson twice as *Francis* had 2½in (6.4cm) more than *Marie*, while *Moey* has been given 3½in (9cm).

Falmouth 18-Footer

DESIGNED
Various

BUILT
1898-2010

LENGTH OVERALL
18ft (5.49m)

BEAM
Varies

DRAUGHT
Typically
5ft (1.5m)

SAIL AREA
Typically
550sqft (51m²)

“When he mentioned a transom-hung rudder it met with disapproval”



Top left: Rob Collins and Daniel Duff adjusting rigging on *Myrtle*
Top right: *Whisper* off St Mawes
Above left: The restoration of *Magpie*, and
above right: *Magpie* before work began

new boat, called *Whisper*, is now owned by Julian Davey (of Pasco's Boatyard, St Just-in-Roseland) and Pete Little. *Myrtle* herself was then due to be scrapped, but somehow she was saved and was in Pip Guest's garden in Fowey for many years until, once again, Dougie Burnett came to the rescue and instigated another restoration with John Fuge. Sadly, Dougie died before the work was complete but the project was then taken on by Jonathan Money and Phil Badger, who sailed her on the Helford River until 2006 when they sold her to the 'Gerrans Syndicate' headed by local sailmaker Rob Collins.

Marie is the only boat which has not been troubled by such uncertainties. Frankie sold her to local plumber Joe Madden in the late 50s, and she then had several changes of ownership before Mo Sawle bought her from Jack Cannon in 1992. He put a gaff rig on her for the first time and enjoyed many years of sailing in her, mostly racing in the Falmouth Handicap G Class.

In 2008 he decided he wanted a lower-maintenance boat with more freeboard, so he sold *Marie* to Chris de Glanville, having taken a GRP mould off her. From that he moulded himself a new boat which he called *Francis*, after his father. This was his first attempt at GRP boatbuilding and he soon came to realise that she was too heavy, so in early 2010, using the same mould, he built another hull which he expected to be 600kg lighter. He took absolutely everything off *Francis* including the rig,

deck fittings, ballast keel and even the cockpit coamings and toerails, and fitted them to the new hull. Christened *Moey*, she was launched on 25 June 2010 and took part in her first race less than 48 hours later. The 18-Footers are clearly in Mo's blood as Fred Pasco, builder of three of the original boats, was his great-great-uncle.

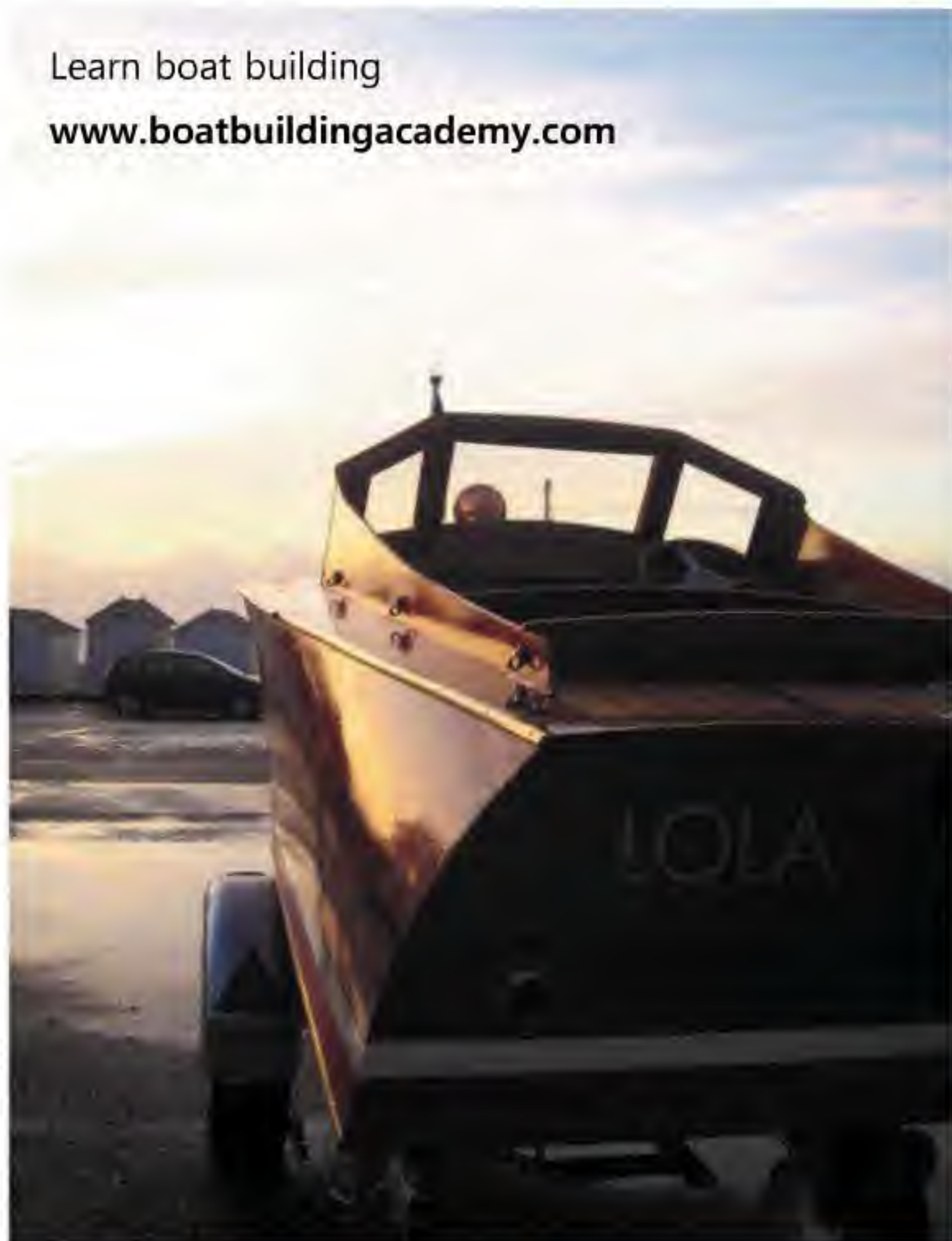
DOUBLE FIGURES AND HIGH-TECH

That makes nine boats – the 10th is due to be launched this year. She is being built in Falmouth by Steve Neal who has sailed Thames A-Raters and multihulls, and will be called *Daisy May* after his grandmother. Construction is relatively hi-tech – cedar strip planked with epoxy/carbon inside and out. Above the waterline her lines are very similar to those of *Magpie*, but she is relatively flat-bottomed and will have a lifting keel – mainly for easier trailing but also useful on long downwind legs in passage races. Even though he can do what he likes within the 18ft length restriction, Steve is sensitive to the spirit of the class – for instance, when he mentioned to existing owners that he might have a transom-hung rudder and it met with disapproval, he changed his mind.

While it is obviously sad that two or three of the original boats no longer exist, it is almost a miracle that all of the others do. And it is also highly appropriate that the five boats currently sailing are all based in the Percuil River, so close to the birthplace of most of the fleet. 🌊

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FAIRLIE RADICAL

Fairlie's new 55 is a class boat aimed at sailors who want modern features with the looks of a classic. *By Dan Houston, photos: Emily Harris*



FAIRLIE

“Only the large wheel and shortish boom suggest her underwater profile”



PREVIOUS PAGE AND RIGHT: EMILY HARRIS

Previous spread: Fairlie 55 in light airs. *Above:* The long overhangs belie a modern performance hull below the waterline

The day of the Cannes to St Tropez feeder race dawns bright and sunny with a fair outlook; the weather for this 25nM race has been decidedly changeable in some recent years. It's also the day the CB team will join Fairlie's all-new class boat – the Fairlie 55, launched down here just a few days earlier. She's down here with her designer, Paul Spooner and she has been racing with other modern classics in the mixed fleets at the annual Régates Royales. We'd seen her the day before and with her elegant sheer and Pullman-style coachroof she carries a timeless appeal – only the large wheel and shortish boom of her bermudan rig suggest her modern underwater profile.

Fairlie Restorations is best known for its prestigious restoration work. The Hamble-based firm was set up in 1990 to restore the glamorous 15-M *Tuiga* after the success of the relaunch of the Fife schooner *Altair* in 1997 by a team of Southampton-based specialists. Fairlie has set the standard with many stunning yachts which now dominate the classic yachting circuit, such as *The Lady Anne*, *Mariquita*, *Moonbeam of Fife* and *Hispania*.

Back in 2005 Fairlie built a hybrid classic, *Niebla*, a 60ft (18m) long-keel yacht, but the new 55 is a radical departure, as marked by being built and sold under a new company brand: Fairlie Yachts. With fin and bulb keel she has a modern dishy racing hull, though she carries some 17ft (5m) of overhangs with elegant tapering ends.

ON DECK

The layout of the 55's deck is conventional, with wide uncluttered side decks giving good access to the foredeck. The swept 12mm plain teak covering boards are joggled into the unvarnished king plank in a homage to tradition; teak also feels great underfoot and is naturally non-slip.

The cockpit sole is also is teak covered and uncluttered by a mainsheet car; the sheet turns around a block on the sole itself. A bench seat aft and side benches provide plenty of space for owners and guests; the side benches are long enough to lie on, and with 9in (23cm) cockpit coamings they are going to be comfy without being challenging to climb out of onto the side decks. I thought this was a good friendly space and the low coachroof gives excellent visibility over the foredeck – great for racing and short-handed cruising.

The foredeck, it must be said, is a triumph of design minimalism. The cabin trunk ends a few feet forward of the mast, creating a big open space for work on the foredeck. The forecabin hatch opens onto this but Fairlie craftsmanship ensures it is flush with the deck; there'll be no howling from stubbed toes as the crew hands the spinnaker in the night. A second hatch contains the (20kg delta) anchor gear; the capstan-style anchor windlass, for chain and warp, is sited forward of this.

The 55 also has bulwarks, rather than toerails, with a substantial capping rail. Some 14 removable stainless steel stanchions are mounted in sockets inboard of these.



EMILY HARRIS

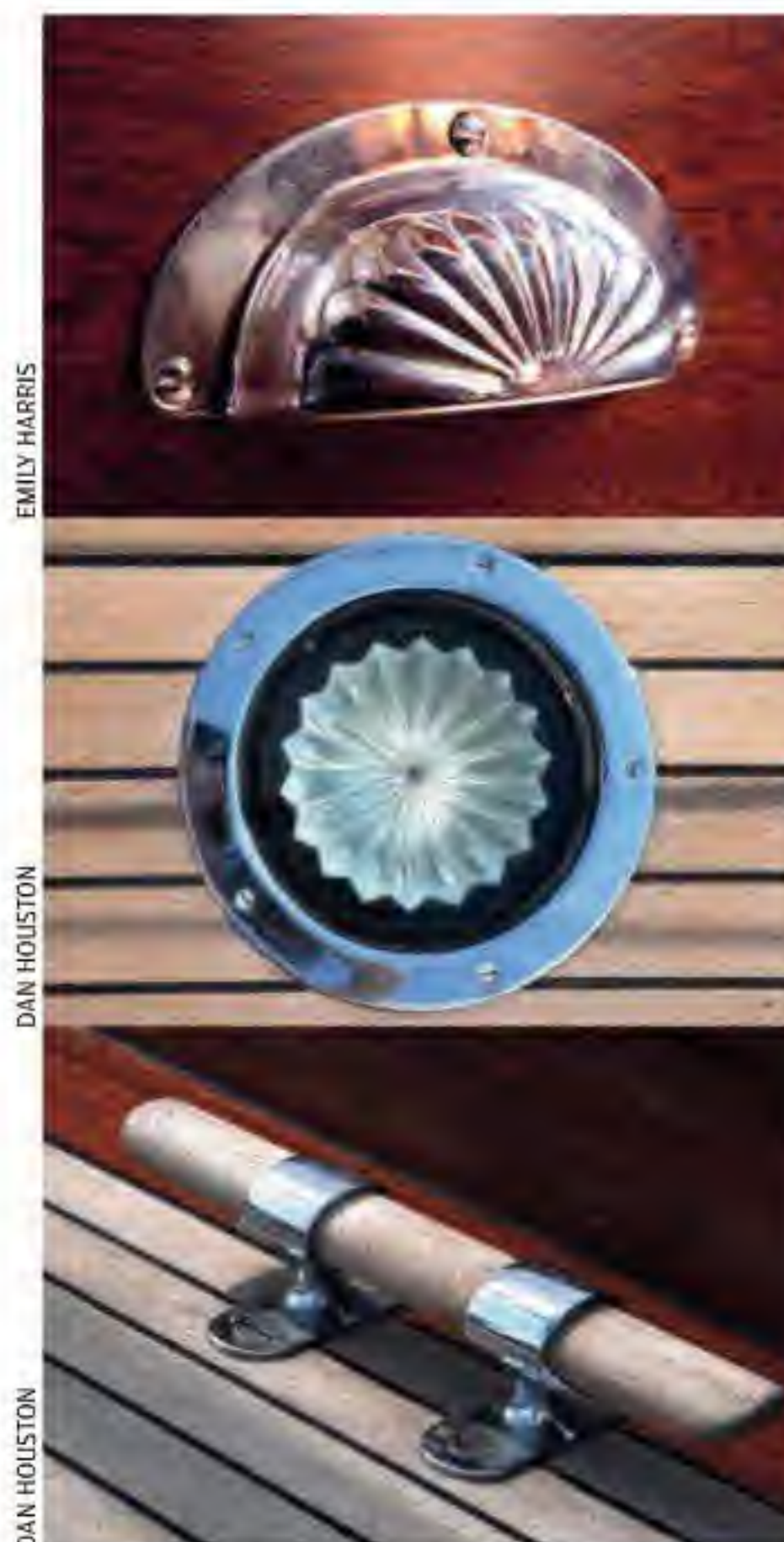
On deck all lines are taken back to the cockpit openly along the coachroof, where clutches hold halyards and reefing lines beside Anderson winches (one electric for the main halyard) on the coachroof. The headsail furler is in way of the cockpit coaming, within fairly easy reach of the helmsman. Deck cleats for mooring lines are Clyde pattern; all seven winches are Anderson with a second electric winch for the mainsheet aft of the cockpit. There is also plenty of space on the aft deck, for visitors to be out of the way when racing or just as an inviting space from the passerelle in port... OK we can call it a gangplank.

UNDER POWER

The fin and bulb keel of the 55 ensures that manoeuvring in port is a fairly straightforward affair. The Volvo 55 with saildrive and folding propeller grips the water, stopping the 10-ton boat within her length at three knots, and she can pretty much be put where you want using a combination of prop walk and windage on the bows. The engine runs quiet, especially when below.

And down below the 55 is pleasant and airy with good light from her gull-wing hatch just aft of the mast. There is a good 6ft (1.8m) of headroom – more under the heavily cambered coachroof. Accommodation is laid out in a central saloon with two double cabins – one in the forepeak and one aft – extending under the starboard side of the cockpit. A shower/heads is sited forward in way of the mast, while a separate heads with sink is

Above: One tree was used for the timber. The joinery is superlative. Right, from top: Locker detail; deck prism to bring light into the forepeak; Clyde cleat – there are six of these on deck



EMILY HARRIS

DAN HOUSTON

DAN HOUSTON

“A modern boat offers enhanced sailing performance, manoeuvrability, reduction in crew numbers, reduced maintenance costs and so on”



DAN HOUSTON



DAN HOUSTON



DAN HOUSTON

Above: Anchor capstan and bow roller details. **Above right:** the 55 sports a Fife-inspired dragon as a marque of the firm's heritage in restoring the great classics. **Above far right:** Lopolight LED bi-colour nav lights are unobtrusive

located to port just in way of the companion. An L-shaped workspace houses the galley which serves the saloon with its bench seat to starboard and U-shaped settee to port. A forward-facing chart table is located aft of this. There is substantial locker space for cruising.

Fairlie used a single trunk of utile for timber on the 55, ensuring that the grain matches. Worktops are dark-stained while the cabin sole and the trunk are lighter. The deckhead is the grooved ply subdeck, painted white.

UNDER SAIL

The 55 has North-built Dacron sails in the conventional modern aspect. North helped in the design of the rig – sheeting positions and so on – bringing some of its R&D knowhow to the project. So how does she perform? Well we got a very good start in the passage race, trucking across the line seconds after the gun. She'll do six knots in eight knots of breeze and she'll accelerate quickly too, heeling to the pressure and getting into the groove.

Going upwind she looked very competitive and the efficiency of the hull shows most on this point of sail. It's easy enough to head up, scooping some wind before losing any way; she handles like a big dinghy in this respect. Her helm is finger-light and she balances easily. But she's also big enough to handle the small chop we encountered; she looks good moving in the water too – check out the video of her sailing trials on our website.

Handling the sails is easy thanks to the electric winch for the main halyard, and the self-tailing Andersons.

Once off the wind we hoisted her chute and this moved her well in the diminishing airs. However, the sailing turned into frustration as the wind died and the race was finished early. At least we did finish, though; much of the fleet had given up and gone in under power by then.

Fairlie's new yacht is an exciting departure for the company which has established such a reputation for its fine carpentry in restoring classics. The firm also holds

the archive of William Fife's designs and it would be great to see it building a traditional boat from these. However, as MD Duncan Walker explains: "A modern boat of similar size offers enhanced sailing performance, manoeuvrability, reduction in necessary crew numbers, reduced maintenance cost, and so on. There is also a well-established market for the 'Spirit of Tradition' type yacht. But," he adds, reassuringly, "we can also build a traditional replica Fife design; the classic gene is embedded in the company." Ancient or modern – it's your choice. 🌐

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FAIRLIE 55

DESIGNER

**Paul Spooner,
Fairlie Yachts**

LOA

55ft (16.8m)

LWL

38ft 2in (11.6m)

BEAM

11ft 5in (3.5m)

DRAUGHT

8ft 5in (2.6m)

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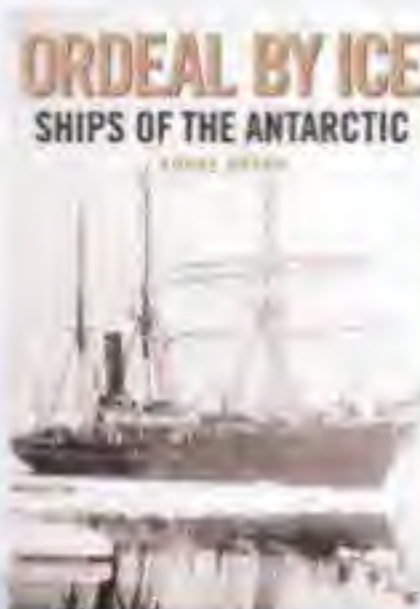
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By *Richard Johnstone-Bryden*, Part 2
How the Yacht Club became the Royal Yacht Squadron, and ‘junk parties’ on the lake at Virginia Water

COWES *and* WINDSOR

The Royal Family’s involvement in the sport of yachting resumed during the summer of 1817 when the Prince Regent, later King George IV, instructed Sir Charles Paget to approach ‘the Yacht Club’, later the Royal Yacht Squadron (RYS), on his behalf and reveal his wish to become a member. Sir Charles conveyed the Prince Regent’s interest in the two-year-old organisation in a brief letter written onboard the recently commissioned HM Yacht *Royal George* while lying off Brighton.

“Sir, The Prince Regent desires to be a member of the Yacht Club, and you are to consider this as an official notification of His Royal Highness’s desire.” On receiving the letter, the Yacht Club held a special meeting in East Cowes on 15 September which passed a resolution to express the club’s appreciation of the honour accorded by the Prince’s interest. To provide a token of his status as a member, two copies of the club’s signal books were richly bound in red morocco and despatched to His Royal Highness.

Above: King George IV: joined the Yacht Club as Prince Regent



That summer also marked the public debut of *Royal George* during the Prince Regent’s visit to Brighton to inspect John Nash’s progress with the transformation of his beloved Royal Pavilion. Crowds turned out along the resort’s sea front to catch their first glimpse of the new Royal Yacht. Sadly, the weather conditions proved too much for the royal party and *Royal George*’s inaugural cruise from Brighton lasted only a few hours and inspired one wag to write the mock-heroic poem, ‘Address to the *Royal George* yacht’. A flavour of its contents is provided by the opening and concluding lines:

*“Hail, gaudy Ship, what wonders hast thou done,
To tempt to sea our Monarch’s eldest son!...
To keep the sea at such a time were vain –
You therefore brought the Regent back again.”*

A year later, the Royal Family’s connection with the Yacht Club was strengthened by the Duke of Clarence, later William IV, and the Duke of Gloucester becoming members. In 1819, the Prince Regent announced that he would visit Cowes as part of his cruise along the south



THE ROYAL SOVEREIGN

by John Thomas Serres, 1809

A royal yacht is shown hove-to off a harbour believed to be Weymouth, with King George III and members of his family on board. It is flying the Royal Standard and the Union flag together with the fouled anchor, thus signifying the presence of the sovereign on board. In the distance on the left, the chalk cliffs of Dorset are clearly recognizable. It is not clear which royal visit the painting marks but Weymouth was a favourite watering place for George III. He first visited in July 1789 hoping that sea bathing would improve his health, again in July 1801, and his last visit was believed to be in 1805. The King can be seen on board the yacht raising his hat towards the shore, and other members of his family are also standing on the deck. This painting may have been a commission from the King and is signed and dated 1809.

NATIONAL MARITIME MUSEUM, GREENWICH, LONDON

coast from Brighton to Plymouth in *Royal George*. However, so taken with the Solent's beauty was the Prince that he rented a cottage on the beach at Cowes and did not venture any further west. Following his ascension to the throne in 1820, George IV approved the club's petition to be known as the Royal Yacht Club, thus becoming the first such organisation in the country to be granted the honour of a Royal prefix.

In August 1821, George IV returned to Cowes in *Royal George* and was accompanied by HM Yacht *Royal Sovereign*, which had been built for his father in 1804, along with two frigates, three brigs of war, three sloops and the private yachts *Pearl*, *Louisa* and *Falcon*.

When the squadron sailed past Cowes it received a royal salute from the castle, which became the RYS's home in 1858, and continued to head towards the Needles before sailing back to anchor off the royal cottage. As the Squadron prepared to anchor, the men of each escorting warship manned the rigging while passing the Royal Yacht. The King acknowledged their loud



Above: Harbour Club House, Royal Yacht Squadron, Queen's Cup, 1843



Left: A study of the *Mandarin* yacht and *Belvedere* belonging to HRH the Duke of Cumberland at Windsor by John Haynes (1730-1753)

huzzas by taking off his cap and subsequently remained on deck for most of the day so that he could be seen by the local people. He even bowed to the passengers on the Southampton steamboat when it passed the Royal Yacht. The visit helped to establish Cowes as a fashionable seaside resort and generate further interest in yachting.

In 1830, George IV was succeeded by his younger brother the Duke of Clarence as William IV. As a long-standing member of the Royal Yacht Club, the new king maintained the Royal Family's links to the sport of yachting. In July 1833 he approved the Club's second change of title to become the Royal Yacht Squadron and its coat of arms. Four years later, the RYS signalled the passing of its second Royal Patron by using its battery to fire 70 two-minute guns as a final mark of respect.

Below: Painting by Paul Sandby (1731-1809) showing the Chinese junk afloat on Virginia Water



VIRGINIA WATER'S ROYAL FLOTILLA

For two centuries, the Royal Family enjoyed simply messing about in small boats on Virginia Water. This artificial lake was created following the appointment of King George II's son William Augustus, Duke of Cumberland as Ranger of Windsor Great Park in 1746.

As part of his plans for the remodelling of the historic royal park, the Duke commissioned the building of three man-made lakes by gangs of discharged soldiers. The boggy valley of Virginia Stream, which ran through the southern end of the park, formed the basis for the largest of the trio. With its overall length of 1½ miles, Virginia Water could accommodate modest passenger-carrying sailing boats.

The first of these craft was brought up the Thames in 1749 to Old Windsor, where she was slipped by the Bells of Ouseley Inn using teams of oxen which then pulled the wooden hulk three miles to the land-locked lake where she was transformed into the Chinese-style junk *Mandarin*. Her decorations included fearsome looking fire-breathing dragons painted along both sides of her hull, ornamental lanterns, wooden carvings and gilding.

The Duke frequently took his guests for trips along the lake in *Mandarin*, including his nephew, the future King George III. These aquatic excursions were regularly enlivened by the sound of a military band playing in an accompanying barge. However, the Royal Family's interest in Virginia Water waned for several years following the Duke's death in 1765 and the breaching of the lake's dam three years later by a severe storm.



NATIONAL MARITIME MUSEUM, GREENWICH, LONDON, MACPHERSON COLLECTION.

THE ROYAL GEORGE AT GREENWICH by William Anderson

George IV was the first sovereign since Charles I to visit Scotland (15-27 August 1822), and here the king, who had also sailed from Greenwich, is portrayed on his return being rowed to the watergates at Greenwich. He has disembarked from the *Royal George* yacht,

which the artist has portrayed at anchor. Ceremonial City of London barges can be seen in the foreground, arranged lining the front of Greenwich Hospital to witness the King's return. The one on the right bears a small band of musicians on the roof of the coach.

Fond memories of childhood trips onboard *Mandarin* may have played a role in King George III's decision to bring Virginia Water back to life in 1788 by ordering a two-year restoration and extension to its present size. Sadly, The King's enjoyment of the lake proved short-lived due to the onset of his prolonged illness.

His son, George IV, could not resist adding his own touch to the surrounding landscape by building several follies including a more elaborate Chinese Temple for China Island at the northern end of Virginia Water.

During the summer months, George IV would host lavish dinner parties at the lake which tested the endurance of his guests. The Duke of Wellington referred to these events as "this perpetual 'Junke thing' which lasted from morning till night." In 1824, he described one such party in a letter: "We embarked yesterday at three and were upon the lake of Como, either in a boat or dining, till nine. We then returned, dressed as quickly as possible and passed the night at Ecarte and supper from which we broke up about one, thus passing ten hours in company! In my life I never heard so much nonsense or folly or so many lies in the same space of time."

All of the expenses associated with Virginia Water and its boats were met by the Royal Family until the early 1820s when George IV arranged for the Admiralty to provide the principal craft. This led to further expansion of the lake's royal flotilla starting with a new Royal Barge in 1823. The 20 oarsmen who propelled this ornate rowing craft occupied the forward two-thirds of the hull, while the royal party relaxed aft under a gilded canopy. Five years later, *Victorine* became the first of the miniature warships that were to grace Virginia Water.

In 1830, George IV was succeeded by his younger brother William IV, who commissioned the miniature frigate *Royal Adelaide*, named in honour of his wife, for use by the royal children on Virginia Water. Her lines were drafted by the Chief Surveyor of the Navy, Rear Admiral Sir William Symonds, and based on the design for the 36-gun frigate HMS *Pique*.

Mr Fincham built the 50ft (15.2m) craft at Sheerness Dockyard before dismantling her for the journey to Virginia Water, where she was reassembled and launched in the presence of the Royal Family in May 1834. Her complement consisted of a lieutenant and six sailors on



THE ROYAL COLLECTION © 2011 HER MAJESTY QUEEN ELIZABETH II

Above: Royal Barge by William Kent, one of the elaborately decorated rowing barges that were used from the time of George IV to Queen Victoria

secondment from the Royal Yacht. The King and Queen regularly visited Virginia Water whenever the Court was at Windsor. The miniature warships would be illuminated and moored off the Chinese temple to provide the perfect backdrop for special dinners which sometimes culminated in a fireworks display.

George IV had taken great pleasure in sharing the delights of the lake with his young niece, Princess Victoria. As Queen, she brought important guests to Virginia Water including the French King Louis Philippe.

It also became the setting for happy family events such as the birthday celebrations for her husband Prince Albert. Describing the scene on Virginia Water, following a dinner in the Chinese Temple to mark her mother's birthday in 1842, Queen Victoria wrote in her journal, "The smallest frigate was towed round, all lit up, which had a very pretty effect, – the band playing Rule Britannia and the guns of the [fort] Belvedere saluting." When the Queen saw a copy of the sketch depicting this scene in *The Illustrated London News*, she cut it out, and added it to her personal journal with the following words, "Eveng of Aug 17 – Very Like."

Captain David Welch assumed responsibility for the lake's royal flotilla following his appointment as Keeper of Her Majesty's Boats and Other Vessels at Virginia

Water in September 1861. He was nominally attached to HM Yacht *Alberta* and initially based in Portsmouth before moving to a cottage overlooking the lake. A year later, he had to handle the issue of *Royal Adelaide's* future when a routine survey highlighted her poor condition. The Admiralty was reluctant to spend £3,000 on a replacement unless it was going to be regularly used by the Royal Family. The Queen settled the issue by retaining *Royal Adelaide* as an ornament on the lake rather than an active sailing vessel. She remained until October 1877, when she was finally condemned by the Admiralty and broken up. The Prince of Wales, later King Edward VII, subsequently presented her 22 brass guns to the Royal Yacht Squadron.

From the mid-19th century onwards, the lake's fleet included some of the craft presented to members of the Royal Family. For example, the future Edward VII received an Indian launch from Calcutta in 1876, while his son, the future George V, was given a Canadian birch-bark canoe by the lumbermen of Ottawa Valley in 1901.

As King, Edward VII commissioned the lake's final miniature warship so that his grandchildren could learn how to sail. To minimise its cost, a 42ft (12.8m) cutter was converted into a 10-gun brig by Sheerness Dockyard in 1904. Known simply as *Brig*, she remained in use until 1919, when a survey found her to be riddled with dry rot.

As a youngster, Edward VIII, later the Duke of Windsor, enjoyed spending time in small boats on the lake with his siblings and subsequently raised eyebrows in the early 1930s by roaring around Virginia Water in speed boats. Despite these antics, during his brief reign in 1936 he authorised the disbandment of the lake's royal flotilla as part of an economy drive in the royal household. Of the surviving craft the Royal Barge went to Portsmouth Dockyard, while the small Royal Barge and the 12ft (3.7m) dinghy *Prince George* were given to the Training Ships *Arethusa* and *Mercury*.



Left: The Royal Brig was based at Virginia Water from 1904 to 1919

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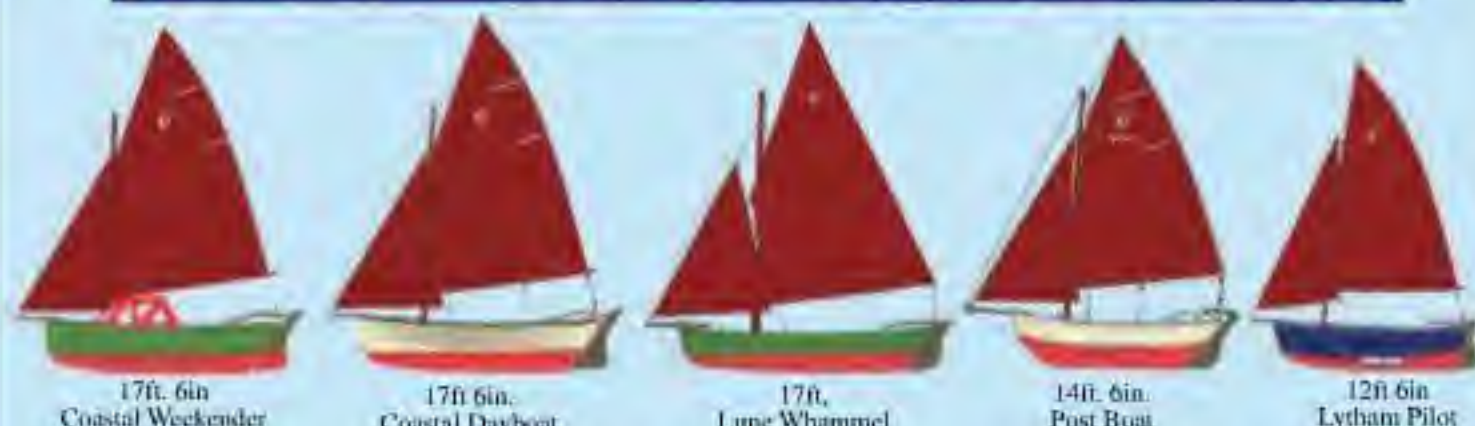
Next month: The Sailor Kings, Edward VII and George V

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THE NITA: IRELAND'S 1868 IRON LADY

She had lain in her Irish lough for over 140 years, until a chance encounter led to her rediscovery. *Theo Rye* reports

Like many good stories, this one starts “There was an Englishman, an Irishman and a Scotsman...” It was the Scot, Iain McAllister, who in April 2004 was in Scotland at McGruer’s old yard, supervising the loading of the Wm Fife Snr *Ayrshire Lass* for transit to Dunmore East in Ireland, to be restored. When the boat transporter arrived, rather to Iain’s dismay, already loaded on the trailer were two narrow-gauge shunting locomotives.

It emerged that these were the property of a Micheal Kennedy, owner of a transport museum which includes a part of the narrow-gauge Cavan & Leitrim Railway. When he heard of a transporter going between Scotland and Ireland with some spare capacity, he’d hitched a ride.

As they stood waiting to load the *Lass* onto the small section at the back of the trailer left to her, and perhaps to deflect any awkward questions about why there were locomotives on it already, Micheal Kennedy mentioned that he knew of a yacht, a bit like the *Lass* but “much bigger and with a bit sticking out of the back,” in a yard not far from his home; and that she was made of iron. Iain asked a few questions and confirmed that this was a bona-fide iron-hulled yacht of considerable size.

Despite it being about as far from the sea as you can be in Ireland, Iain was rapidly convinced that this required further inquiry and called Hal Sisk, owner of *Peggy Bawn* and a veteran yacht historian and restorer.

The hull was in the yard of retired agricultural engineer John Conlon, of Braenrisk, Drumlish in County Longford, who had offered it a home after it had been extracted from Lough Gowna in the late 1980s. Micheal cheerfully took Hal over to see for himself. There, sure enough, just off a country lane in the Irish midlands, was a 44ft (13.4m) riveted iron yacht of obvious antiquity.

John Conlon knew very well what he had in his yard, and apart from being used for some light storage duties, it was doing pretty well sitting there. The yacht was called *The Nita*, built by ‘Bewley’ in Dublin in 1868 in five months for a Lieutenant-Colonel Dopping-Hepenstal, 25 tons Thames measurement, home ‘port’ Lough Gowna.

The Irish midlands have several large lakes used for sailing, but Lough Gowna is, by any standards, a pretty odd place to contemplate yachting around in a 40ft,

25-ton yacht. It is actually a collection of comparatively small interlocking lakes and stretches of water, best known now for its appeal to coarse fishermen. The depth of water varies through the year; at its deepest points it is about 40ft but it is littered with shoal areas.

Its shores were, however, the location of the Dopping-Hepenstal family seat, Derrycassen House. The Doppings acquired the estate in 1765, but by the mid-19th century it seems to have been barely viable. Despite this, they enjoyed genteel Victorian boating on the lough, with a succession of sailing yachts, steam launches and even the odd paddleboat.

UNLUCKY OWNER

The first owner of *The Nita* was Ralph Dopping-Hepenstal, who commissioned her, possibly as a present for his second wife Annie Fox, whom he married in July 1867. Ralph was, it seems, a somewhat unlucky man; by 1887, the year of his death, he was reported to be living, an emaciated and reclusive figure, on board *The Nita* to escape his creditors (and possibly members of his family).

The start of the yacht’s life was, though, in better times. The *Longford Journal* of Saturday 30 May 1868 reported that ‘a very fine yacht... was launched on the picturesque and limpid waters of Lough Gowna, and was christened *The Lady Dopping Hepenstal*’. This was possibly a journalistic error as the yacht has only ever been recorded as *The Nita* – or maybe the longer name was frustrated by the narrowness of the transom.

The report notes that the yacht was built in Dublin ‘by the eminent firm of Messrs. Walpole, Webb, and Bewley, and... was conveyed from Dublin in rather a curious manner. The matter was undertaken by Mr. Peter Byrne, jun., of Mayor street, carrier. The yacht, which weighed over 16 tons, was placed on an iron truck, specially made for the purpose, and drawn by 12 powerful draught horses. Mr Hepenstal, accompanied by his fair and accomplished lady, travelled in the yacht, and was much pleased at the way in which the whole affair was conducted. It finally reached its destination in about four or five days, when, as previously announced, the launch took place. She is a beautiful yacht, having fine, airy, and spacious cabins, elegantly fitted up’.

Opposite: The Nita – bits prised off but secure from determined scrap dealers

Below right: A sailing photograph reveals valuable information on dimensions



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“The Nita seems to be a very moderate and wholesome vessel”



Far left: *The Nita* afloat in Lough Gowna
Above: Ralph Dopping-Hepenstal and his wife Annie

After Ralph died in 1887, the Dopping-Hepenstal family fortunes continued to decline; and most of the estate was bought by its various tenants in the early 20th century; the house was sold off in 1929 and demolished in the 1930s to help build a church.

With memories of the difficulties of the incoming journey, with rumours of bridges having to be re-built and walls knocked down, it was perhaps inevitable that *The Nita* would languish in the lough. Ralph's son, the last of the family to live at Derrycassen, gave her away when he left in 1923. She later changed hands for £7. In 1967, apparently derelict, she was erroneously identified as a possible dumb barge associated with the local iron ore mining, an industry roughly contemporary with her, starting in around 1866 and continuing for ten years. The iron used for the construction of *The Nita* could, theoretically, have come from mines on the doorstep of Lough Gowna itself. Possibly she was commissioned in part to promote and support this new local industry.

It was impossible to sail her away and impractical to move her by road. She was stripped and later vandalised, and the rig, timber work of the decks and the interior all disappeared, along with such elements of the ironwork as could be prised or hammered off. Rather forlorn, she was something of a local landmark.

In 1989, it was decided that she could be a centrepiece for the regeneration of the area to encourage tourism, located on a prominent local roundabout. The plan, however, angered some local councillors, who associated the Hepenstal family with a notorious militia officer nicknamed the Walking Gallows, a subject of vilification for his alleged part in suppressing the 1798 Rising, and was abandoned. In stepped John Conlon, who had her towed to his yard, where she stayed until 2006.

If *The Nita's* life has been generally unlucky, it is hard to find fault with the boat itself. She was beautifully built to a very high standard, in a now largely forgotten yard in Dublin which appears to have been comparable in terms of build quality to anything in Europe at the time.

Walpole Bewley & Webb established the first large shipyard in Dublin. Webb was an experienced shipbuilder, having been apprenticed in northeast England, and Walpole had run White's shipyard in Waterford, 1860-62. In 1863 they leased a site of eight acres of reclaimed ground on the North Wall, including a newly completed graving dock, 410 x 80ft.

In their first year they built the remarkable fully rigged sailing ship *Knight Commander* of 1484 tons for the 'Calcutta trade' for Mr Ismay, who went on to own the White Star line. They were also credited as building two 96ft (29.2m) wooden lightships, one of which, the *Shamrock* in 1867, survived in commission until 1936.

MASTERY OF IRON

The mastery of iron as a material was widespread in Ireland in the 19th century. Thomas Grendon established a company in Drogheda in 1835 that supplied pretty well anything in iron, ranging from ships to bridges via farm implements and steam locomotives and even the Palm House at London's Kew Gardens.

While they lasted, these early yards produced some fine craft. To a modern eye, *The Nita* seems to be a very moderate and wholesome type of vessel compared to many of the period. There is nothing radical about the proportions or form, and she is well made to a sound design. Her designer does not get credit in any surviving lists, but it could be Thomas Smith MINA 'of London & Dublin', who wrote *A Manual of Iron Shipbuilding* in 1869. In 1869 Walpole Bewley & Webb built the *Manila*, a 'saloon steamer' to his design. He is the best candidate at the moment, though another possible contender is the John Bewley listed as designer of the *Ranee*, a steam yacht of 1877, who may have been 'the' Mr Bewley.

The Nita's length on deck is about 43ft 9in (13.3m) now, possibly a fraction shorter than she would have been originally with a cap rail aft, and her beam is 11ft (3.4m), so her beam to overall length ratio is about 0.25, which is a good all round figure.

“The extent of original material is remarkable and any restoration would mean replacement of much of it”

Her draught and waterline length are conjecture, but we estimate her draught at about 4ft 6in, giving the LWL about 38ft 4in. Being iron, she had distorted very little, and the lines plan is directly from the offsets with no fairing. The design convinces me that she was designed by someone knowledgeable and competent.

Her hull lines are typical of the period, with a plumb stem, slightly rockered keel and short counter stern. Her hollow entry is evident but by no means extreme. The hull sections are easy if rather slack, a reflection of their material to some extent. Even with her relatively strong rise of floor she doesn't look to have been a powerful boat on the wind. Off the breeze though she might have gone pretty reasonably, and given her size she was unlikely to have given her owners too many frights on the lough.

With the excellent profile portrait of her from 1876, we estimate a mainsail of about 750sqft (70m²), a fore-triangle of about 725sqft (67m²) with jib and staysail, and a topsail of about 150 sqft (14m²). The lower mast cap appears to have been perhaps 33 or 34ft (10m) off the deck, and the topmast another 20ft (6.1m) above that, and the bowsprit some 15 or 16ft (4.7m) beyond the stem. The rig appears rather primitive in comparison to the hull, both in the photo and in terms of the proportions.

There is nothing radical or unusual about her construction; she is transversely framed and (very neatly) flush riveted. The hull plates, 5/16in thick except for the 3/8in garboards, are about 2ft 6in wide at the most and about 8ft long. The very neat riveting is all flush externally. There is little left of the floor structure due to corrosion, but she evidently had plate floors.

TO HER NEW HOME

Enter the Englishman. On 17 September 2006 I found myself inside *The Nita*, with Iain, clearing out a few years worth of accumulated weeds, mud and farm debris, in preparation for moving her to a new home, with (the other, boatbuilder) Michael Kennedy.

I was slightly doubtful about the effect on the structure of the necessary crane lift with external strops; there are no intact deck beams for nearly the whole length of the vessel and I was concerned she might fold

up under the compression load of the straps, so we also constructed a series of timber braces inside the hull. Our truck driver, Frank Whitten, took one look at our efforts and expressed his contempt. The hull, he declared, was more than strong enough to be lifted perfectly safely, and our shores and braces were a waste of time. He was probably right, but nevertheless I was reassured by their presence as the lift commenced and she stayed intact.

Frank demonstrated his confidence in her strength by applying several heavy duty ratchet straps, racking them up at what looked to me to be extremely high tension, ignored all my helpful suggestions and drove off down the lane. It goes without saying that she arrived several hours later at her destination absolutely unharmed.

Truck drivers one, naval architects nil.

After arrival in Dunmore East she was moved under cover in a farm building about 50 yards from where *Ayrshire Lass* was restored.

It cannot be described as a rescue because she wasn't exactly at risk before, but she is better off empty and under cover. The future is stable if unexciting. A restoration is unlikely; in theory it might be possible, but it would probably be prohibitively extravagant. The extent of original material is remarkable and any restoration would mean replacement of much of it.

The result could be a highly authentic and unique Victorian cutter, but the sailing experience and the loss of original material is not felt likely to justify the outlay. *The Nita* survived because she was nicely built in a resilient material, spent almost all her life in fresh water rather than salt, and because she found herself stranded in a quiet corner of a lough in a quiet corner of Ireland away from determined scrap dealers.

She never won any races, or conveyed anyone of real importance, or witnessed any great moments in history, but she did manage to survive; she has passed her 142nd birthday, and is one of a small handful of yachts of the period still in existence. She is important now as a particularly fine and early example of iron yacht building in general and Irish yacht building in particular, and for her association with a now largely forgotten mid-19th-century industrial heritage.



Far Left: Michael Kennedy and Theo Rye making notes
Left: *The Nita* at John Conlon's yard

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RACHMANINOV • Water music

The famous composer kept his own motor boat on Switzerland's Lake Lucerne. By *Kevin Desmond*

Countless music lovers around the world consider Rachmaninov's legendary 2nd Piano Concerto (best known as the theme from the film *Brief Encounter*) as one of their all-time favourites. But few know that one of Sergei Rachmaninov's main hobbies was motorboating.

By the late 1920s, the famous expatriate Russian composer and concert pianist was exhausted. In his fifties, he told his friends that he had had to reduce his composing to a minimum simply because he had been spending most of his time railroading to and fro across the USA and Europe, giving a gruelling series of concerts to support himself and his family. He was one of music's most sought-after and highly paid concert stars.

And he was homesick. Often he felt as if he had left his inspiration back in his native Russia. If only he could find somewhere to recharge his energies during the precious summer months.

Early in 1929, an old friend, Oskar von Reisemann, invited the composer and his wife to join him at his home beside Lake Lucerne in the Swiss canton of Hertenstein.

The Rachmaninovs were so taken by the beauty of the place that they decided to make it their home.

Rachmaninov bought a sizeable plot of lakeside land near the little village of Weggis, on the northern shore of the lake and known as the 'Riviera' of central Switzerland. Magnificent paddle steamers and comfortable saloon motor vessels of the Lake Lucerne Shipping Company regularly pulled in at the jetty on their voyages.

Helped by his wife Natalia, Sergei conceived a villa to remind him of his family's estate, Ivanovka in southern Russia, where he had lived before the Soviet Revolution. They worked with a reputable firm of local architects on a building fully influenced by the style created at the avant-garde Bauhaus Institution in Germany.

By the Spring of 1931, returning from further international concert tours and recording sessions, the Rachmaninovs found their villa nearing completion. They decided to call it *Senar*, combining their first names, with a final R from their family name. During the 1930s, Rachmaninov was to consider his Swiss summers as some of the happiest, relaxed and most productive of his life. Here he wrote two of his major compositions, *Rhapsody on a Theme of Paganini* in 1934 and

Symphony No 3 in A Minor, completed in 1936.

As a relaxation from hours, days and months spent composing and revising these works, Rachmaninov decided to buy an open motor boat. He was already known for his love of fast cars, buying himself a new automobile every year. Some 20 years earlier, living in Beverly Hills, California, he had incurred several fines for exceeding the speed limit.

He acquired a 9m (29ft 6in) motor boat second-hand. Like the house, he named it *Senar*, and had a boathouse built for it.

He wrote to a friend, "The boat only cost me SFr1,600, plus SFr100 to the neighbour who

took me to the auction."

On 25 June 1933 he described the boat: "It has a 4-cylinder motor. In spite of old age (I refer to the motor not to myself), it works splendidly. I've not had a single misunderstanding with it... but I should like greater speed. Yet the wooden body of the boat – of redwood – is beautiful and will serve another hundred years. So if I also last that long, I shan't have to change the boat."

Soon after this, Rachmaninov replaced the 4-cylinder engine with a more powerful unit. This provided the increase in speed and enabled him to go out and have fun, regularly chasing the pleasure steamers across Lake Lucerne. He soon became an expert driver, his large pianist's hands deftly guiding the steering wheel.



RACHMANINOV FOUNDATION

Above right: The composer and concert pianist in a more familiar pose



RACHMANINOFF FOUNDATION

In 1936, his skill even averted what could have been a tragedy. In the classic biography by Bertensson and Leyda, *Sergei Rachmaninoff: A Lifetime in Music*, a friend of his called Alfred Swann recalls, “Rachmaninov was a great lover of motorboating and used to go out every day. He always steered himself. Often he went out alone. This hobby of his nearly proved fatal during that stay of ours. About an hour before dinner he said: ‘I think I shall go for a spin on the lake.’ He got up quietly. He did everything quietly and firmly; hesitation was alien to his nature. It was a lovely afternoon, one of those rare and bright afternoons in the Swiss mountains in May. We joined him. At the last minute, Mr Ibbs, Rachmaninov’s agent in England, asked permission to come along also. He was a corpulent man with a round, ruddy face.

“The lake was as still as a fishpond. Rachmaninov took the wheel, and we glided smoothly out of the boathouse on the lake. We were well out of sight of the house when Mr Ibbs asked if he could try his hand at the steering wheel.

“Rachmaninov handed it over to him and joined us on the back bench. No sooner had he sat down than something very strange happened. Evidently Mr Ibbs had decided to make a sharp turn. But, instead of turning, the boat began to spin and bend over to one side. We all slid across the back seat and watched Mr. Ibbs in dead silence. But when his face had turned as red as a beetroot, Rachmaninov got up quietly, as if he had merely given Mr Ibbs time to correct his mistake, reached the wheel with a few big strides, and pushed Mr Ibbs aside. The screw was already thumping loudly in the air, and the left rim of the boat was touching the water.

“Just as the heavy boat was about to capsize and bury us under it, Rachmaninov set it right and we glided back to the embankment of the Villa Senar. Nobody said a word. Silently we got out of the boat. On the way up to

the house Rachmaninov touched his left side several times and frowned. When we were quite near the veranda, he said: ‘Don’t say anything to Natasha. She won’t let me go boating any more.’”

The Rachmaninovs left their beloved *Senar* for the last time on 16 August 1939, unable to return because of the outbreak of war in Europe. Back in New York, Sergei began work on the *Symphonic Dances* (Op. 45), his dynamic last work. But he still loved motoring out from his summer home in Long Island Sound where he had a waterside studio.

This time, he used a more sedate cabin cruiser, with a small cabin and galley. Given that coastal cruising required more knowledge, he often took a fully trained mariner along with him. For longer voyages, they took on provisions, so enabling him to spend the night on board and enjoy breakfast in the healthy sea air.

During World War II, *Senar*, the motor boat he had left behind, was requisitioned by the Swiss military authorities. Armed with a machine gun and an anti-aircraft gun, it patrolled the shores of the Lake Lucerne.

Over in the USA, Sergei gave numerous charitable performances, donating large sums to the Allied cause. He fell ill during a concert tour in late 1942, and was diagnosed with advanced melanoma. His last recital, given in February 1943, prophetically featured Chopin’s Piano Sonata No 2 in B flat Minor, which contains the famous funeral march. He died on March 28 1943, just four days before his 70th birthday, in Beverly Hills, California, and was interred in Kensico Cemetery in Valhalla, New York.

War over, the Swiss Army handed the boat back to Sergei’s daughter Tatiana, her husband Boris Conus and their son Alexander. They continued to enjoy it during the summer holidays. *Senar* was sold in 1959 or 60 when the family took up mono-skiing: the faithful old boat was too heavy for this use and not fast enough. 🌐

“Just as the
heavy boat was
about to capsize,
Rachmaninov
set it right and
we glided back”

Above: Sergei Rachmaninov aboard his *Senar* on Lake Lucerne

SMALL BOAT CRUISING

Rother without bother

Clive Marsh finds his Drascombe Dabber ideal for exploring the environs of Rye Harbour and taking the river up to Bodiam



I launch my Drascombe Dabber from the slipway next to Rye's RNLI station and sailing club. This unique working port offers small-boat owners many opportunities for exploring Rye bay and the River Rother. After the strong tidal flood has subsided I generally proceed down river and out into the bay. The harbour office provides details of shipping movements and pilotage while the *Harbour of Rye Guide and Tide Tables* gives useful local information to supplement the chart.

The water in the bay changes colour depending conditions. It can be clear, silted or sometimes even a deep turquoise/green. It is an excellent fishing ground that supports a strong local fishing industry – although, surprisingly, most of the fish are eaten in France! For a large part of the year it is easy to catch the delicious mackerel – if one needs a purpose to boating in addition to simply having fun.

Once out in the bay I keep well offshore of the beautiful cliffs and countryside of Fairlight. It is as well to keep a fair way off since there are many underwater obstructions closer in. The next and nearest harbour is Eastbourne, 21 miles away. Boulogne is 32 miles. I usually sail around the bay for a few hours and then return before the full ebb tide.

Being a small-boat skipper I watch the conditions more carefully than some but my big advantage is that, when all else fails, my Dabber rows well. Under most conditions I will sail

back into the narrow river entrance with the motor running in case I lose wind by the wall and single bank. Rye bar has a reputation and one should keep alert and take measures to avoid broaching.

Inside the piers the channel becomes quite narrow. You will pass a small red-roofed shed on your port side. At this point, wind and traffic permitting, I will turn my motor off and sail up river. Rye is a most beautiful and interesting town with excellent restaurants and inns and well worth a visit. There are moorings in the centre or you can pull your boat out at Rye Harbour. It is also possible to go through the lock (or launch from the slipway the other side of the lock) and proceed up river for four or more hours to Newenden or even to Bodiam if you have a shallow-draught boat like the Dabber.

SHALLOW-DRAUGHT

Shallow-draught boats do enable greater exploration up river and easier beaching. I have owned deep- or fin-keeled boats but they can't be beached. This to me is a bit like having an aircraft without landing gear/wheels. The traditional boats in this part of the world include the beamy Sussex beach punts, superb sea boats with lute sterns that can easily be beached. Some people are now converting these boats back to sail and I have one such conversion in progress myself.

There seem to be more traditional small boats now using Rye Harbour and recent sightings have included Drascombe Dabbers and Luggers, a Falmouth Beach Boat, several

“There seem to be more traditional boats now using Rye”

Above: The author's Drascombe Dabber, seen from Swampscott

Above left: Bodiam Castle

Opposite top: The red-roofed shed

Below: Approaching Bodiam





converted Sussex punts, a Tideway, a leeboarded skiff, several small luggers, Winchelsea yawls and even a rare clinker-built Swampscott dory. These boats use a variety of rigs including lug, gunter, and spritsail. It is a delight to see more tan sails in the river and I am sure that the owners of these small craft get much more sailing in the bay and the river than do many of the owners of cruising yachts. Indeed, most of the owners of these small traditional craft had previously owned cruisers!

The passage up river from Rye town to Newenden (and Bodiam if there is enough water) is delightful. It is necessary to lower your mast since there are a few bridges along the 15-mile rural journey up river. There is only one lock and it is likely that you will not see another boat under way during your passage beyond the lock. There are good pubs at Newenden and Bodiam and a National Trust restaurant at Bodiam Castle.

My little Dabber is just 15ft 6in (4.7m) on deck and a little more than 20ft (6.1m) over her spars. She has a lifting steel centreplate and has two masts which enable the jib and mizzen to be carried mainly outboard, leaving plenty of space for the crew (much better than cramming them into a small cockpit or halfway down the hatch as is the norm on small cabin cruisers). If it rains there is the option of a cuddy or tent. The main is a simple standing lugsail with no boom.

The Dabber and similar open boats are much easier to rig and launch than heavier trailable cruising sailboats and are an excellent way to explore Rye from the water's edge. They are also pleasing to the eyes of those who look out from the hills of Rye across the river and bay. 🌊



PHOTOS BY MAURICE BURGESS AND CLIVE MARSH

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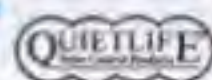
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Sailors' night vision cap

This cap fulfils the requirements of a night watch torch admirably. Not only does the front light shine 60ft in front of you, it can also be used with the two red lights angled downwards in the brim to provide task lighting without ruining your night vision. To top that, there are also two white brim downlights for moving about in the dark of a cabin without waking the skipper. It's also nice and comfy and lasts for 50 hours of play. £25

www.sailorsnightvisioncap.com



Face protection

Salcura Zeoderm is a bit more than a very good moisturiser for those of us facing the wind and weather. It's also a non-steroid, non-sticky way of managing eczema, dry skin and the like, full of natural ingredients.

www.salcuraskincare.com

Argentium thermals

Argentium is an engineered polyester fabric exclusive to Berghaus offering wicking properties through gradient knit structure and channeled yarns that lets air in to stay dry. In these women's active thermals, the handy neck zip in the long-sleeve tee is not uncomfortable (as some can be) and can be undone to cool down. It works well and you forget you're wearing it as it doesn't ride up. Well priced too: tee £50, legs £40

www.berghaus.com



Luminous ropes

All you do is massage this - it's a tub of gunk called Rope Cote - into any rope and it becomes luminous. Once on, the rope needs about 15 mins in any light and it'll glow happily for 12 hours with the effect lasting for 12 months. It works both out of and under water and thankfully is non-radioactive. From sheets and halyards to camping guy-ropes to our cartoonist's lobster-pot lines, we have found it really handy and really rather fun. £36

www.woolube.ie

Musto shoes

Musto has come up with a very comfy deck shoe. The trick is the mesh padding on the tongue and outer, making them breathable, very flexible and cushioned. The 100% rubber sole is very grippy and designed to dispel water underneath, and the inner comes out for quick drying. With a suede lower half, they look good too. £80

www.musto.com



25 GREAT SEAFARING BOOKS

Is this the ultimate cruising yacht's saloon bookshelf? Are your favourite titles here?

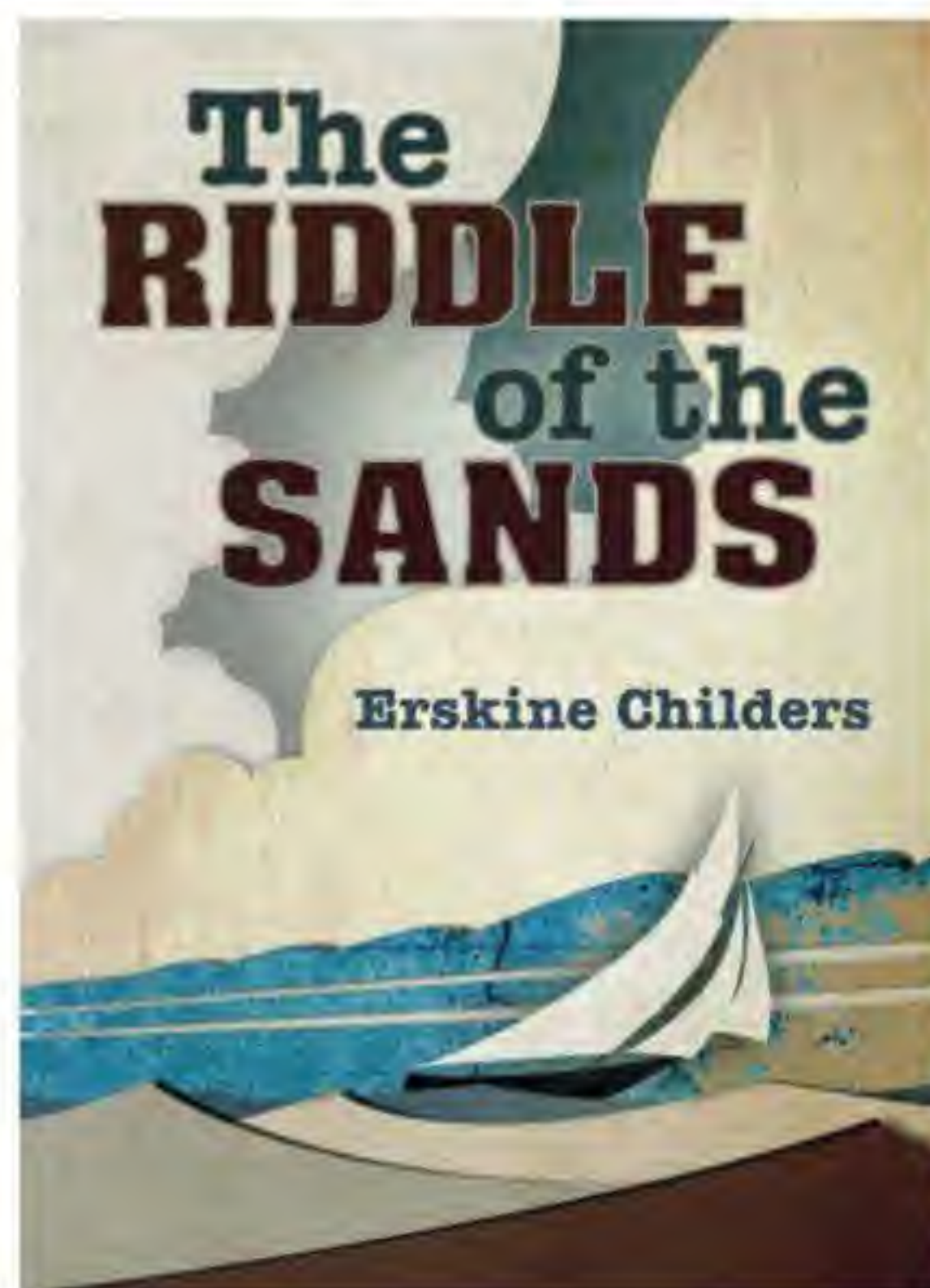
Not, you'll notice, 'the 25 best sailing books', or 'the top 25 yachting titles in the world ever', or any definitive-sounding claim like that. We wouldn't be so presumptuous. No, this is just a compilation of books to do with sailing that are known and loved by Classic Boat's staff, and, as we're well aware, by our readers.

The fact that there are 25 of them (presented, it should be emphasised, in no particular order) is of course a nod to our 25th anniversary, but it also provides a nice discipline, and a sense of scale that relates to the sort of bookshelf space to be found on a reasonable-sized cruising yacht – after allowing for the throwing-out of the ones you personally wouldn't give boat-room to.

Sailing is peculiarly blest among sports (if you allow that it is one) in that it draws on an immensely rich heritage of trade, exploration, warfare, and also pleasure and the urge for self-fulfilment. And it has a literature to match. Be it fiction, gentle cruising log or accounts of challenging circumnavigations, there is always something to stir the soul, connect with our love of the sea and feed our hunger to experience its mysterious attraction.

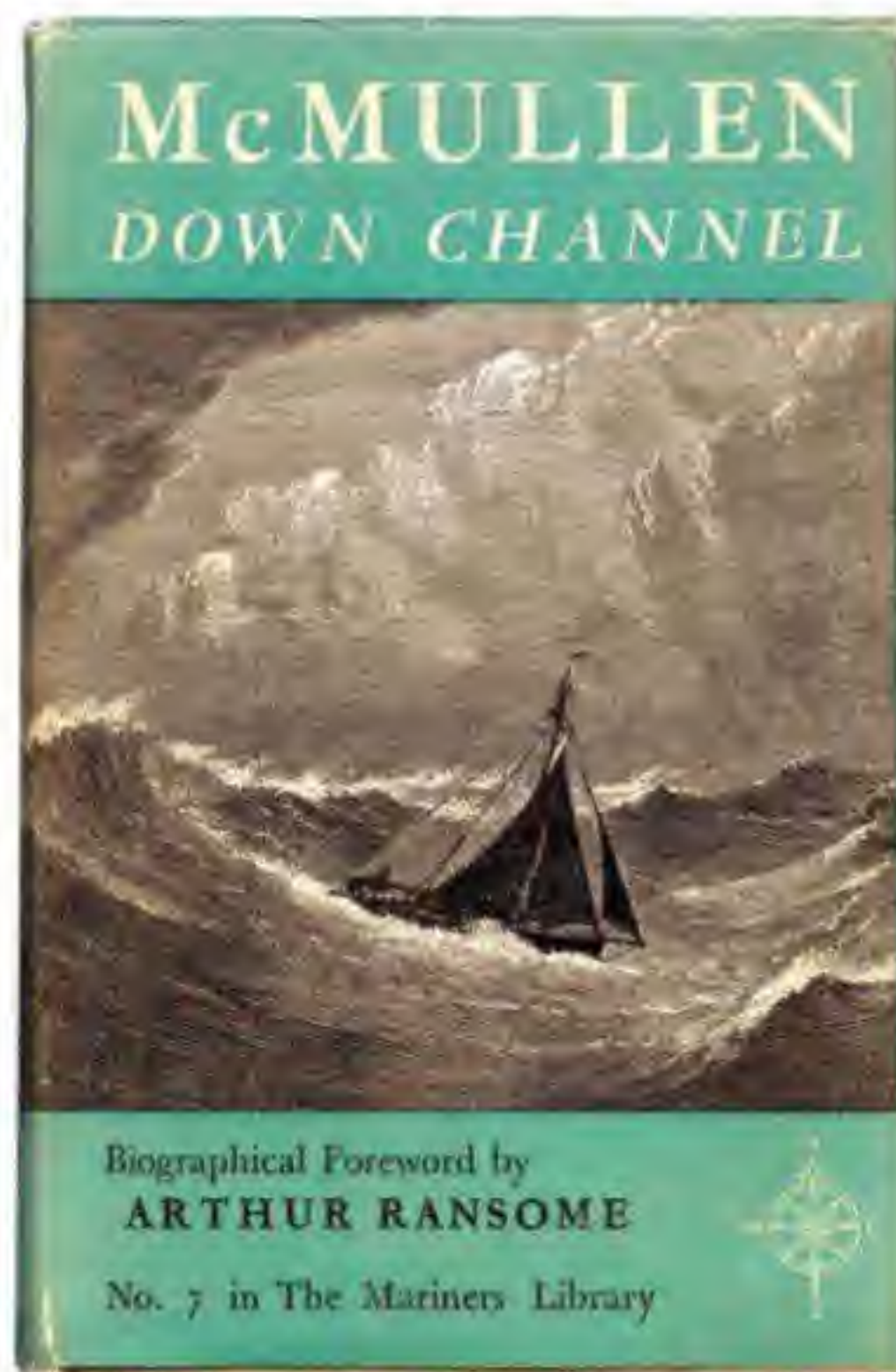
We haven't gone very far back in time – the oldest title here is McMullen's *Down Channel* of 1869 – and we have come right up to date with two books published last year. So these books embrace a century and a bit of yachting. Some are out of print, and unavailable for your Kindle, but we think they're worth seeking out.

And if you feel we've missed one that we should have included – let us know. But you'll have to nominate one to chuck out to make way for it.



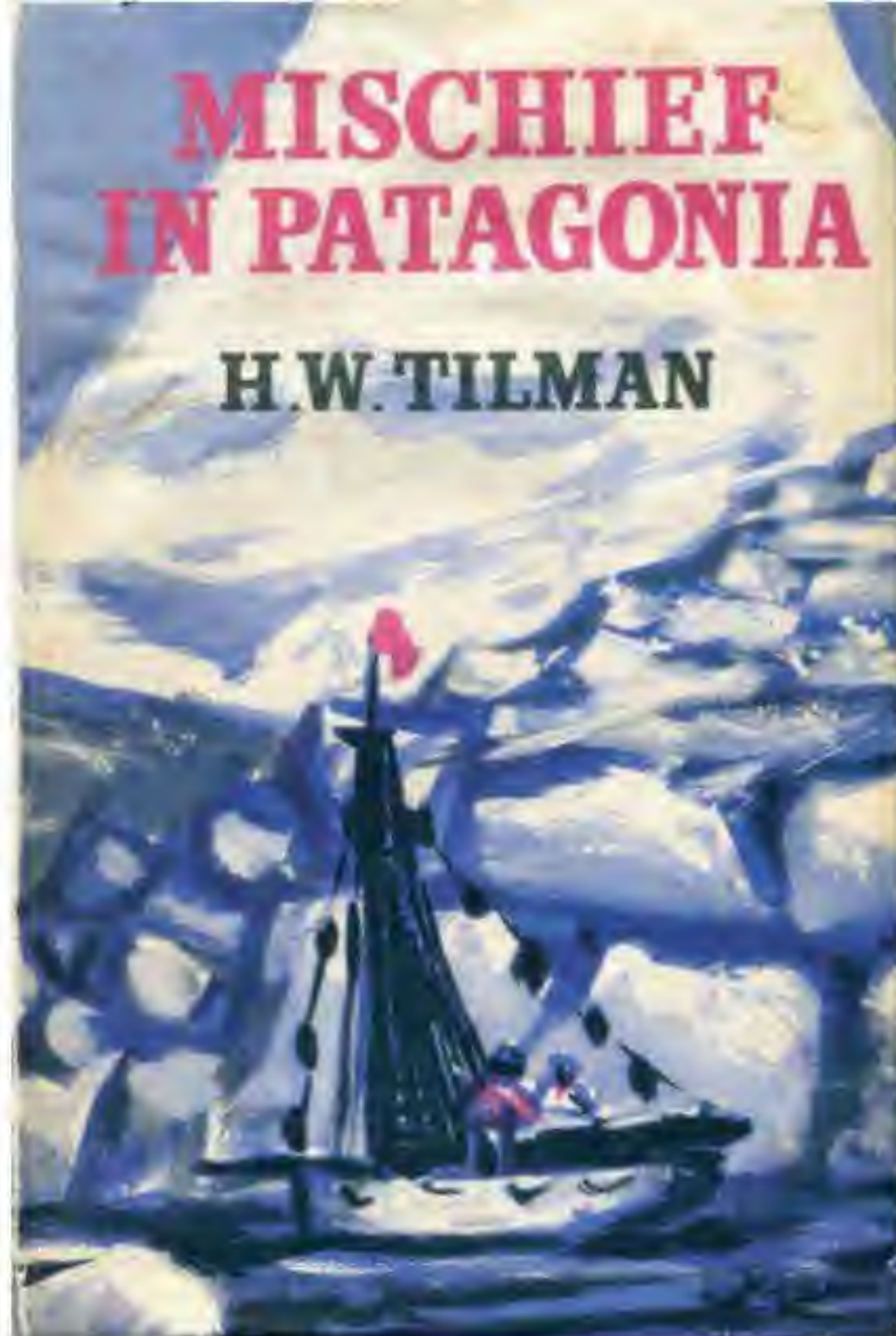
1 ERSKINE CHILDERS *The Riddle of the Sands*

Unfair that such a gifted tale-spinner should write just the one novel. Dramatic, atmospheric and not without humour, its evocation and use of its Frisian islands setting is masterly.



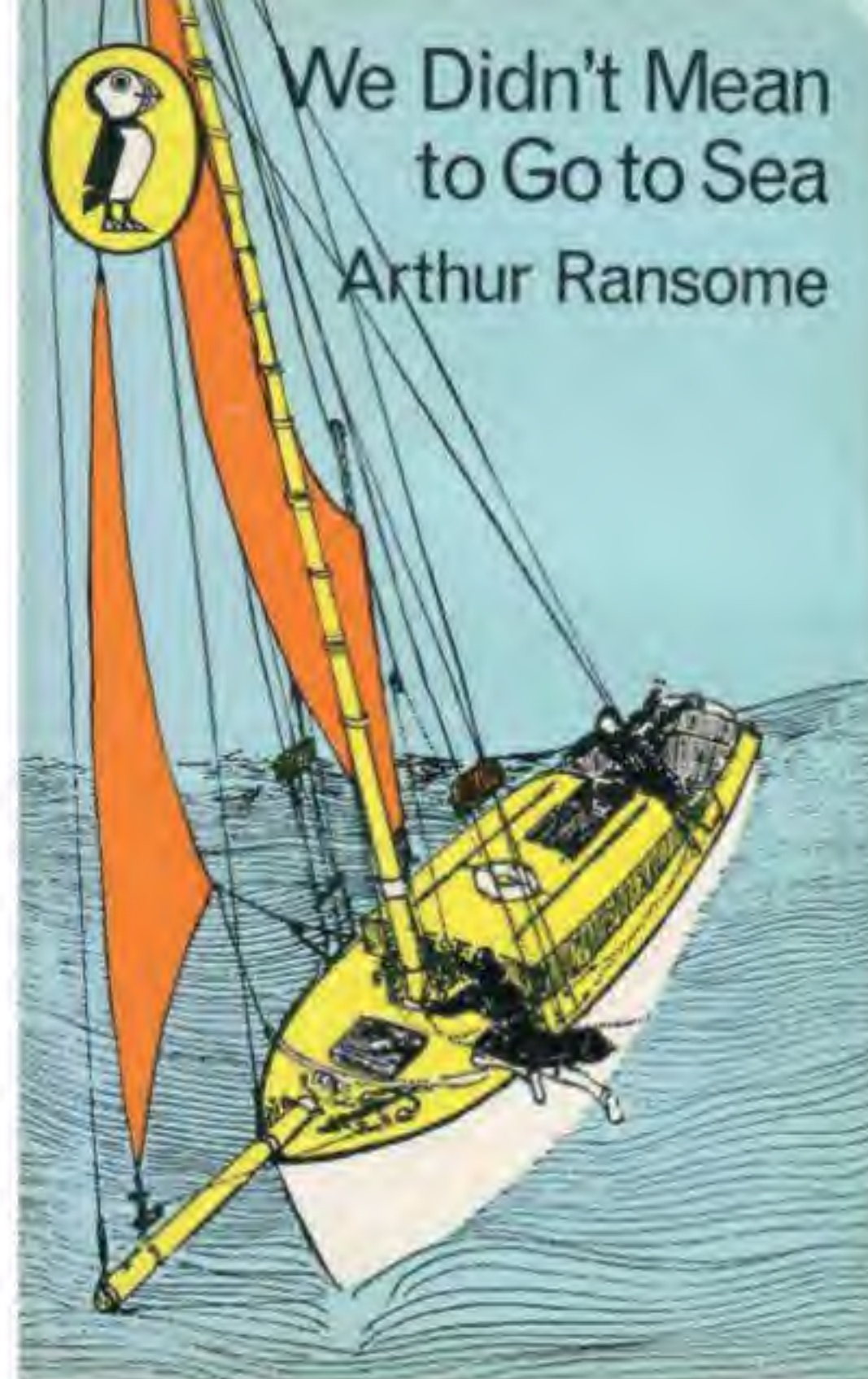
2 McMULLEN *Down Channel*

One of the pioneers of 'Corinthian' – do-it-yourself – sailing, often single-handed, in smallish (18-44ft) boats, vividly conveyed. "No man who has read this book ever forgets it," wrote Arthur Ransome in the Mariners Library introduction.



3 H W TILMAN **Mischief in Patagonia**

Sailor (in pilot cutters usually) and mountaineer. Master of the self-deprecating one-liner; "He knew more than I ever would about sailing which is no great praise."



4 ARTHUR RANSOME **We Didn't Mean to Go to Sea**

The Swallows find the sea is very different from lake sailing (as growing up is from childhood). Crossing the North Sea in a gale is vividly conveyed. A true sailing classic for any age.



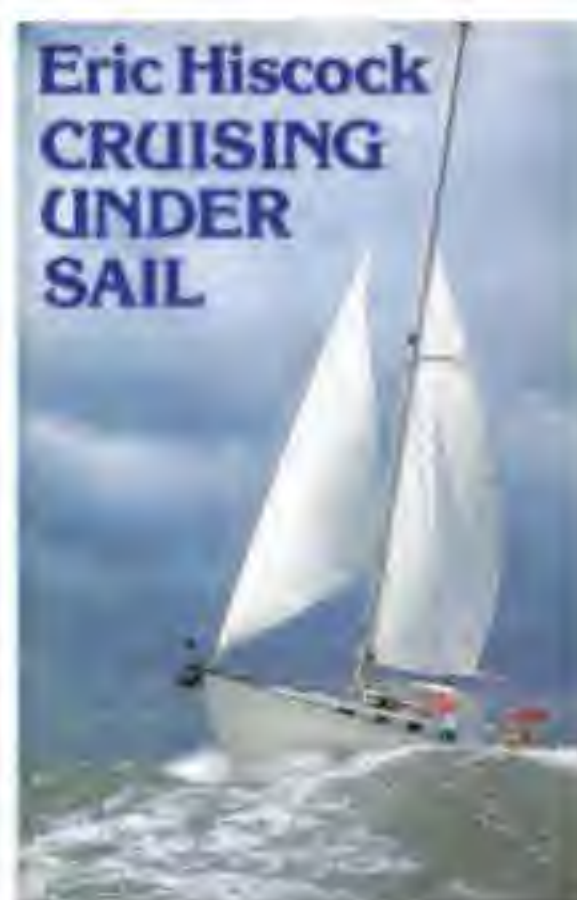
5 PETE GOSS **CLOSE TO THE WIND**

Possibly the most under-rated of Britain's solo circumnavigators, Pete turned his back on victory in the 1996 Vendée Globe to rescue Raphael Dinelli. His take on this and his many other triumphs and failures - thoughtful, modest, honest - is what makes this book truly indispensable and inspiring.



6 MAURICE GRIFFITHS **THE MAGIC OF THE SWATCHWAYS**

The old East Coast favourite, evoking mud, creeks, isolated anchorages (as they still are in our imaginations) in sitting-headroom yachts, by prolific author, designer, and magazine editor. Of his many other works, *Sixty Years a Yacht Designer* is worth seeking out.



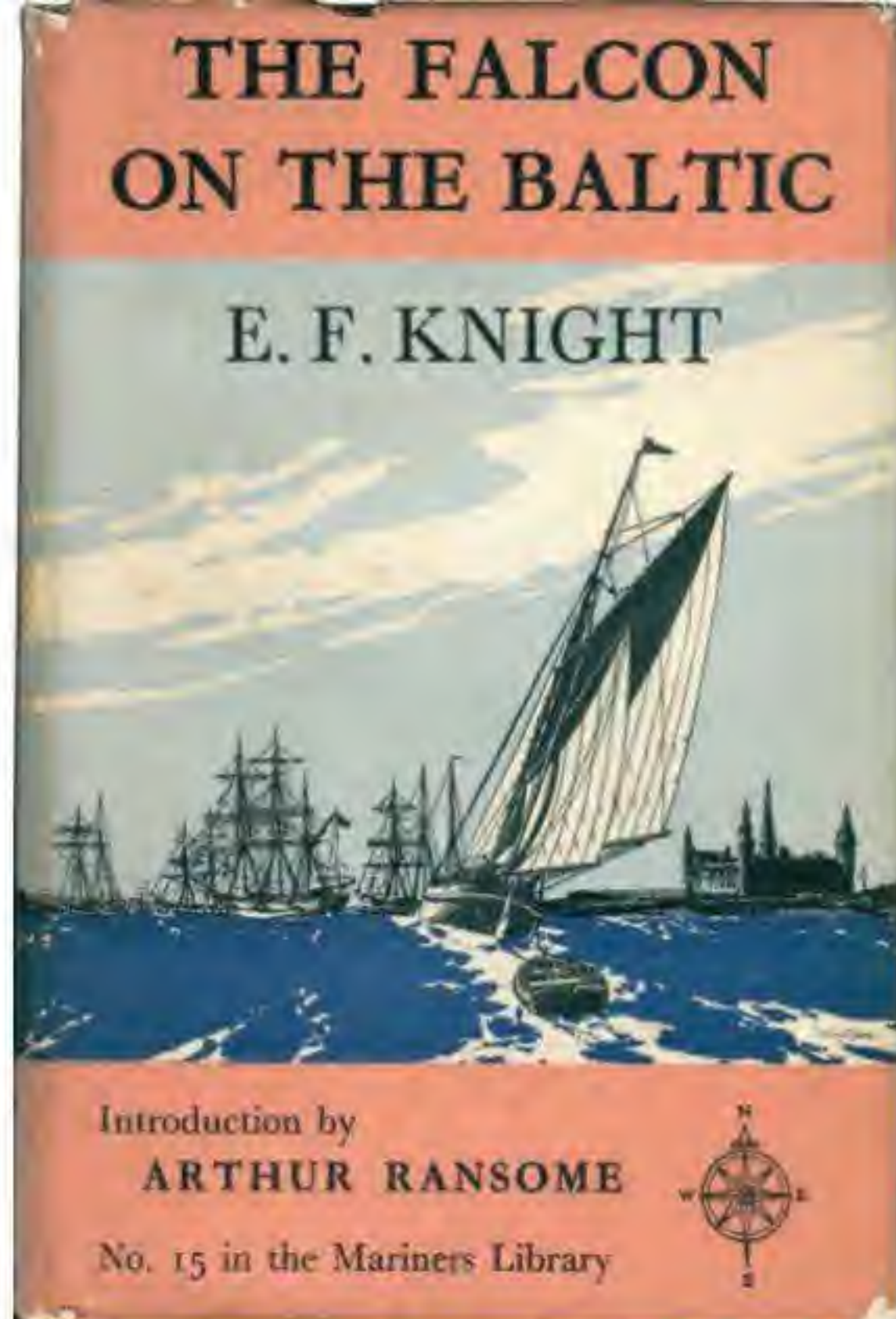
7 ERIC HISCOCK **CRUISING UNDER SAIL**

The godfather of blue-water cruising was a prolific writer, sometimes of autobiographical logs (*Wandering Under Sail*, about *Wanderer II*, is also recommended). This volume is the reference tome, with everything from anchors to astronavigation.



8 E A (PETER) PYE **RED MAINS'L**

Postwar doctor buys 1890s Polperro fishing boat, converts her, gives up medicine and sails away (with wife) to the Caribbean. Breezily told with perceptive side-glances on their various ports of call, especially war-torn Spain. The boat, *Moonraker*, is still around.



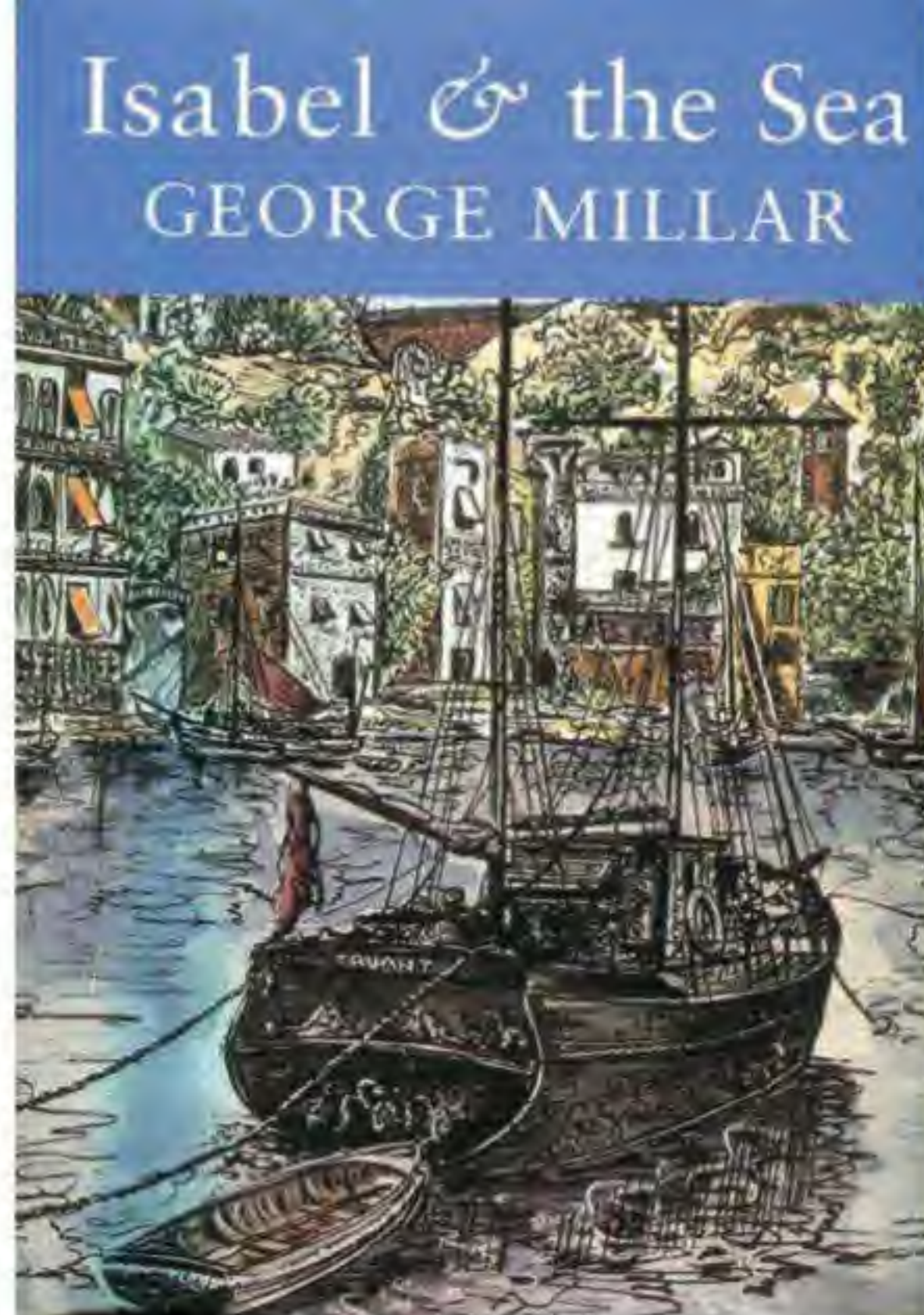
9 E.F. KNIGHT **The Falcon on the Baltic**

Davies, in *The Riddle of the Sands*, had this book on the *Dulcibella's* bookshelf. What higher recommendation? Across the North Sea and onwards in a converted ship's lifeboat.



11 PATRICK ELLAM & COLIN MUDIE **Sopranino**

The little boat that could - in this case cross the Atlantic. Vastly popular and inspiring (and amusing) tale of that 1951 voyage in the eponymous Laurent Giles/Colin Mudie-designed Junior Offshore Group 19-footer.



10 GEORGE MILLAR **Isabel & the Sea**

Fascinating view of 1946 war-torn Europe from an old Looe lugger, as war hero and wife sail via French canals and the Med to Greece. This boat, *Truant*, is also still around.

12



**JOHN LEATHER
GAFF RIG**
Definitive study and history of the rig by former CB consultant editor; contributed greatly to the success of the gaff revival, and a bible to the OGA. One of those reference books you dip into to check something and find yourself still reading an hour later.

13



**JOSEPH CONRAD
THE SECRET SHARER**
No one understands the inter-relation of the sea and the soul better than Conrad. This novella is an excellent introduction to his work.

14

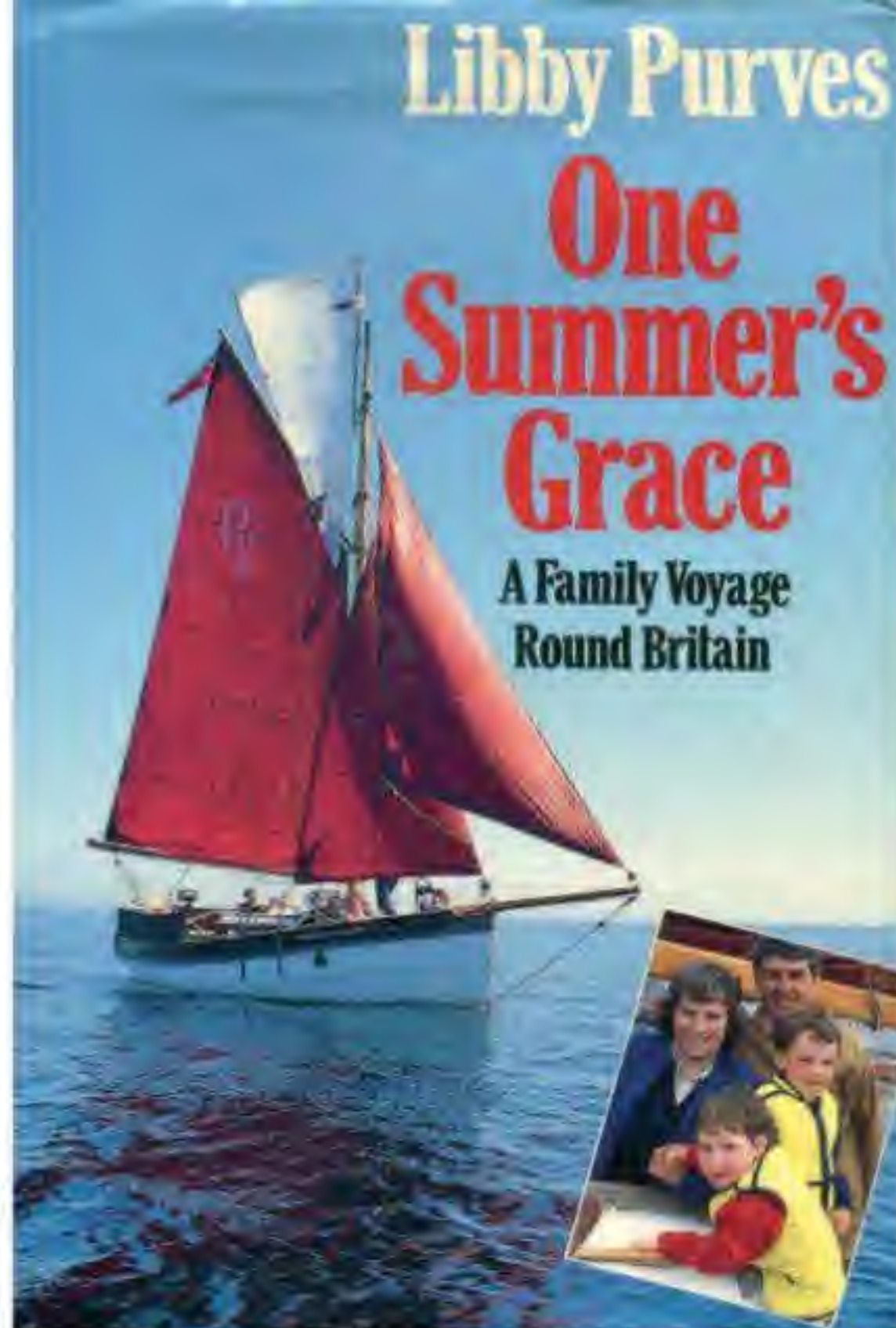


**SEBASTIAN JUNGER
THE PERFECT STORM**
Forensic analysis of what might - and did - happen at sea when the weather takes charge. Grim but fascinating.

15

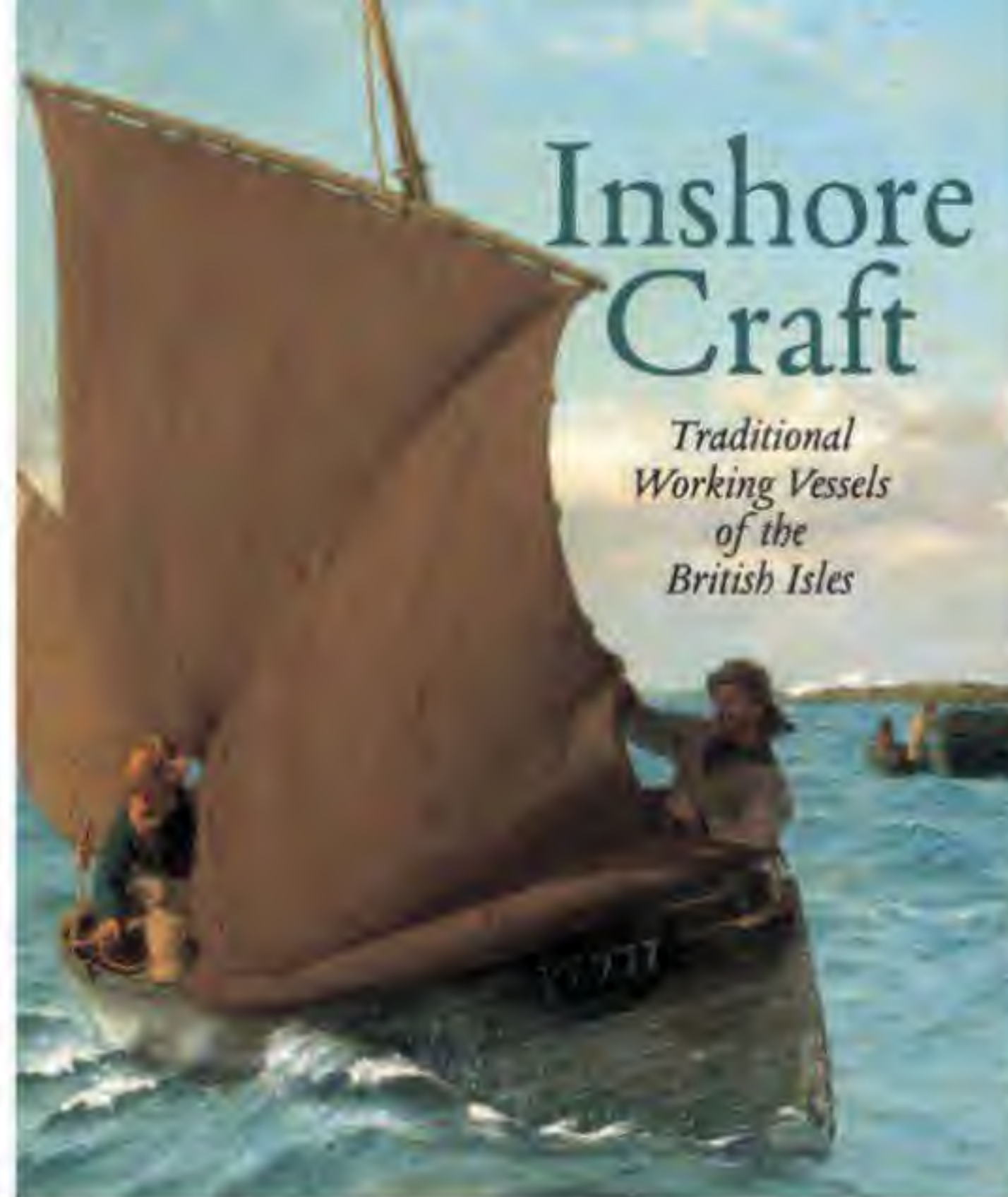


**A J MACKINNON
THE UNLIKELY VOYAGE OF JACK DE CROW**
By Mirror dinghy from Shropshire to the Black Sea, via canals, rivers and the Channel. Told with unusual warmth and humour - an unlikely classic.



16 LIBBY PURVES **One Summer's Grace**

Family cruise around Britain with small children in a 30ft modern gaffer, narrated by a born reporter. Observant, witty, and proves it can be done.



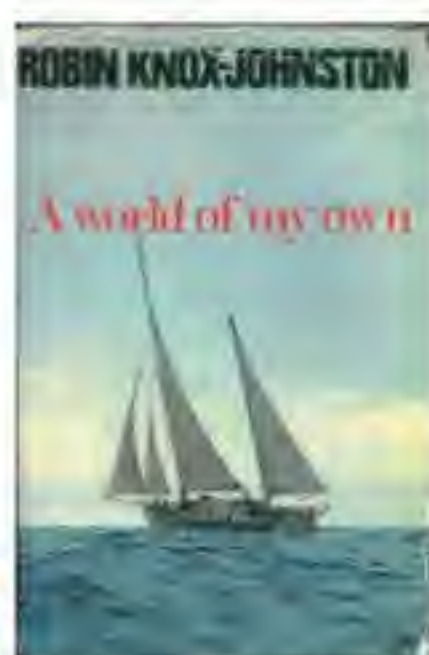
21 ED: GREENHILL AND MANNERLING **Inshore Craft**

How the form of these boats fitted their local conditions, and influenced the development of traditional yacht designs. Still works as an 'I Spy' of such boats. Newly republished.



17 JULIA JONES **THE SALT-STAINED BOOK**

Not exactly Arthur Ransome but sailing is at the heart of this new children's title (first of a trilogy) based on the East Coast.



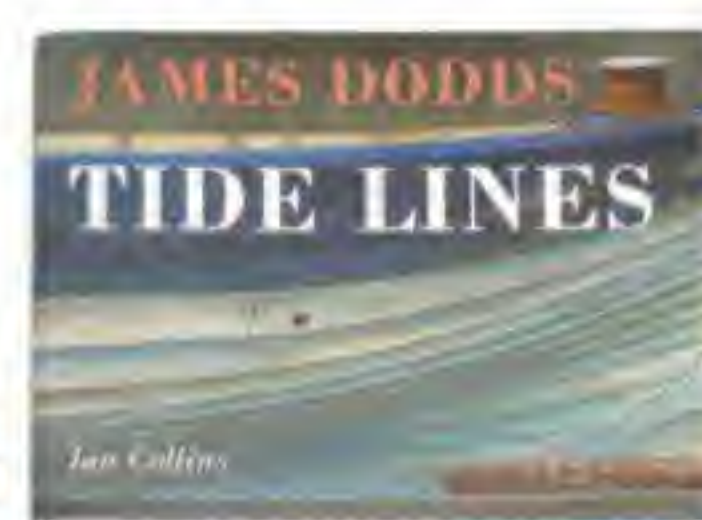
18 ROBIN KNOX-JOHNSTON **A WORLD OF MY OWN**

Cunning title this - RKJ, 'distressingly normal' according to a psychiatrist, just went ahead and became the first to sail solo non-stop round the world, and the only finisher in the Golden Globe race.



22 PETER NICHOLS **A VOYAGE FOR MADMEN**

The Golden Globe solo, non-stop round-the-world race 1968-9 (nine entrants, one finisher, one bizarre, tragic death) continues to intrigue.



23 JAMES DODDS **TIDE LINES**

James Dodds' paintings of clinker dinghies are iconic. This big, generous book combines artwork, biography, including his early years as crewman and shipwright, and a unique insight (by Ian Collins) into the region from which he draws his inspiration.



19 JOSHUA SLOCUM **SAILING ALONE AROUND THE WORLD**

Tough Nova Scotian tall-ships skipper at a loose end restored boat and set off. Why *Spray* is the name of choice for so many yacht owners.



20 ERNEST HEMINGWAY **THE OLD MAN AND THE SEA**

The sea as metaphor for the futility of life, but with authentic boatmanship detail. Won both Nobel and Pulitzer prizes.



24 VITO DUMAS **ALONE THROUGH THE ROARING FORTIES**

Argentinian yachtsman made first solo circumnavigation south of the three great capes in 32ft yacht, 1942-3. Gripping stuff.



25 JONATHAN RABAN **COASTING**

Among the more literate titles here; around Britain in 1982, with perceptive commentary on the state of the nation but also with a real feel for sailing and his boat.

International Contender

BY VANESSA BIRD

Ben Lexcen is probably one of the most famous Australians in yachting history. It was his 1983 12-Metre *Australia II*, with its winged keel, that took the America's Cup away from the Americans.

The other design for which he is known is the 15ft 9in (4.8m) International Contender. Designed in 1967, this high-performance dinghy was just as innovative. It was one of the first trapeze singlehanders to be mass-produced, and is now sailed in 17 countries worldwide, with over 2,400 on the water.

Designed under his original name Bob Miller (he changed his name at the age of 38 to avoid confusion after he left his sailmaking company Miller & Whitworth), the prototype Contender had its roots in the Australian 18ft Skiff class. Lexcen was a keen Skiff sailor, and had already produced a number of successful designs for the class.

The first prototype Contender, or 'Miller's Missile' as it was known, was constructed of a simple box section, had a fully battened bermudan mainsail and was rigged with a trapeze. Lexcen had designed it as a possible replacement for the International Finn at the Olympic Games. Miller's Missile subsequently developed into *Dorothy*, a smaller version of the Flying Dutchman, and it was this that he took to the IYRU's trials in La Baule, France.

HIGH POWER-TO-WEIGHT

The Contender, with its high power-to-weight ratio, performed well, despite light conditions, but it was decided that another set of trials was needed before a decision was made. Lexcen again tweaked his design, increasing the Contender's freeboard and its sail area, and at the trials at Medemblick in the Netherlands it triumphed and was the unanimous first choice.

Backing from the IYRU and international status proved a major boost for the class, but it was the

VANESSA BIRD



hard work of the launch committee, and in particular Freddie Gale back in Australia, that helped ensure the class got off to the best start possible. Gale and his colleague Mike Baker helped promote the Contender around the world, especially in Europe.

The first World Championships were held in the UK in 1970 at Hayling Island, and since then have been hosted around the world, rotating between America and the North and South hemispheres, and attracting up to 150 boats.

Despite its popularity, the Contender has never made it to the Olympics – a surprise to many, who consider the Contender a challenging and very skilful boat to sail. It's not one for the beginner, but with a bit of experience can be very exhilarating.

A highly responsive rig, which includes a flexible topmast that depowers the rig in gusty conditions, allows you more time to concentrate on sailing and keeping the boat upright rather than tweaking.

However, because the mast is raked quite far aft you have to be nimble in order to squeeze between the boom and deck – a knack that needs to be learned quickly when tacking and gybing! Once mastered, however, the Contender is very speedy, quick to rise up on the plane and lots of fun.

Contender:
exhilarating with
a bit of experience

ALL IN A NAME

The prototype was called *Dorothy* after Lexcen's wife. However, he had to change the name when a sailcloth manufacturer sponsored him to take the boat to the IYRU trials at La Baule, France. 'Contender' was one of the sailcloths the company produced.

THE PRICE?

Secondhand wooden Contenders can be found for as little as £500, but for a newer, composite boat, expect to pay up to £9,000. New boats are available from Chris Somner, who has been building them since 2006, or Gosling Dinghy Craft of Sidmouth, Devon.

BUILD YOURSELF

Plans are also available from the ISAF for amateur construction in wood. Building in GRP by amateurs is not permitted, but GRP hulls built by licensed builders may be fitted out. Plans costs as little as £20, but there is also a licence (which you need to pay in order to race) costing around £120.

BUYING SECONDHAND

Such was the quality of build that Contender hulls, particularly GRP, have aged quite well. Rig tensions are only about 300lb (91kg), which is relatively low, so generally the hulls aren't stressed too much. One weak area, however, is the joint between the hull and decks, as this can leak.

www.sailcontender.org.uk
www.contenderclass.org

INTERNATIONAL CONTENDER

LOA
15ft 9in (4.9m)

BEAM
4ft 9in (1.5m)

DRAUGHT
4ft 6in (1.4m)

SAIL AREA
116sqft (10.8m²)

DISPLACEMENT
183lb (83kg)

DESIGNER
Bob Miller (Ben Lexcen)



Getting afloat



LADYBIRD

One-off clinker

A one-off clinker centre-boarder built in 2002 by Tim Goldstaw in Scotland, *Ladybird* is a real traditionalist with larch planks on grown-oak frames and a topsail gaff cutter rig – though with roller headsails which should make her less of a handful.

She's 22ft (6.7m) long and offers basic overnight accommodation, an inboard diesel (Yanmar 1GM10) and some tasty kit including a tiller pilot and cockpit cover and again, that lovely varnished hull look.

Her owner describes her as a solidly-built cruiser but, like the others on this page, she's trailable, which opens up a huge sailing area. And this one comes with her trailer. Asking £9,950, lying Cambridge.

Tel: +44 (0)1621 868494
www.woodrolfe.com



CHESFORD 18

River, Broads or coast

Barnacle Bill has a lot going for her for an 18-footer – she's our favourite on a page of small favourites, not least because of her authentic old engines: a refurbished Stuart Turner P5 inboard and a Seagull outboard. She has a basic cabin for two and, another unusual plus for a classic, a decent-sized cockpit.

She's of a type known as a 'Chesford 18' built in Kingsbridge, Devon, in the early 1960s. According to her owner, she would be happy on river, Broads or coast with her tabernacle mast. Her mooring near Wallingford on the upper Thames is on offer. Asking £9,750 and add about £1,000-£2,000 for a decent trailer.

Tel: +44 (0)1491 578870, www.hscboats.co.uk

NORSE 21.5

American trailer sailer

An unusual addition to the marketplace for c20ft (6m) traditional GRP trailer sailers, the Norse 21.5, built in Maine, has clinker-effect topsides graduating to a smooth underbody, with a stub keel and fin. She's flexible (sail, motor or oars), fast (10 knots on sea trails claims her builder), and carries her weight low. The carbon mast weighs just 20lbs but the lead keel and centreboard weigh 350lbs. She's built as a trailer sailer with overnight accommodation, but can also go places: in 2009/10, one navigated the North West Passage. Price in America is \$36,000 (c£23,000). Norse Boats also makes 17.5 and 12.5 versions. Interesting, unusual boats.

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Zingara is a sleek 28' racing yacht, one of the most eye-catching on the Broads circuit. 2 berths for cruising but predominantly for racing with a crew of 2 to 4. 43' aluminium bermudan mast with 4 jibs, outboard engine, all over cover (2010). Extensively rebuilt in 1999 as featured in Classic Boat issue 172.

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Ezra is the fifth of Luke Powell's legendary Isles of Scilly pilot cutters. After her launch in 2006 she went straight to work as a charter boat in NW Scotland. Ezra has proved to be an extremely seaworthy and safe boat working in all conditions as well as being a successful business. Ezra is 44' on deck, 60' overall and is constructed of larch on oak with opepe deck & backbone and solid douglas & canadian fir spars.

Ezra is for sale either for private use or as a business and is priced at £265,000.

Lying NW Scotland.

Further pictures & general information can be seen on Ezra's website at www.sallezra.co.uk.

For a detailed specification contact Sam Brooke at skippers@sallezra.co.uk or 07775-953252.





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A golden opportunity to race and possibly do extremely well in the coming World Championship & regattas. Victory was the only UK Cup Winner in the Jubilee 2001 12 metres. She has a near new main and genoa kevlar's by North; 3 spinakers and odds. She has been laid up for about 9 years. Work needed on rudder lower pintal. Main hallayard pully needs replacing, then deck and gear cleaning and painting. Strip out interior. leave bare or restart The topsides have been professionally repainted last year. Victory 82 was considered by some to be faster than V.83. She is a very well constructed boat, extremely attractive on the water. This is a genuine opportunity to purchase a classic icon at a very reasonable low baseprice.

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SAMPLE STYLE A



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Classic Yacht Brokers



63 ft Abeking & Rasmussen Ketch 1919

Ahead of her time with a steel hull, TALISMAN has had a long and varied history with successive owners, rig, name changes and refits. Re-rigged as a Bermuda ketch in 1955 and major restoration in 2006, she is approved by CIM as true to her origins - and with her original name. Very well laid out and equipped, combining the best of her inspired designer Henry Rasmussen and now with modern systems she is the ideal medium sized family vintage yacht or for charter, for which she is Cat 2 certified for up to 12 passengers and 2 crew.

£770,000 VAT unpaid

Lying Sweden



58 ft Laurent Giles Yawl 1952

Designed by Laurent Giles for Lloyds Yacht Club of London and built by Camper & Nicholson to exploit the American Rule (CCA) at a time when racing in America was very competitive - LUTINE OF HELFORD is harmonious in every line and would rest easy on the eye of a yachtsman from any era. Painstakingly rebuilt in her current ownership; she has proved to be handled very easily by just two cruising - and classic raced with a full crew.

£490,000

Lying UK



48 ft Sparkman & Stephens Yawl 1938/2006

Olin Stephens's views were polite but firm ... the great man had spoken and the 'lead keel up' restoration of TOMAHAWK would adhere to the original drawings. Executed with great care, generosity and quality; the aim was a usable family cruising boat, not just a timeless classic - Inspired possibly by a design Stephens drew at the request of the NYYC, the ingredients needed were seaworthiness, grace and speed. TOMAHAWK has all of these.

€395,000

Lying UK



58 ft Bjarne Aas 12 Metre Cruiser Racer 1953

Bjarne Aas's designs had a reputation for being seaworthy, beautiful and fast and YANIRA qualifies on all three. She has enjoyed the same Spanish ownership for more than 20 years - both cruising the Med as well as classic race regatta wins too numerous to list. Her hull sections allow her to beat modern designs in the right conditions but with excellent accommodation below; huge deck space and taking her roots from a sea kindly 12 Metre - who could want for more?

€310,000

Lying Spain



44 ft Schooner Rigged French Pilot Vessel 2002

Based on a John Leather inspired French pilot - her lines have been adapted with finer sections below the waterline to improve general sailing and upwind capabilities. RAGNAR is a seaworthy blue water sailer; spacious and comfortable below decks she is nevertheless easy to handle by just two people and her owners completed a four year circumnavigation - registered on the Mediterranean Circuit as a Classic (not Spirit of Tradition).

€245,000

Lying Spain



48 ft Sibbick Yawl 1900

A design by Charles Sibbick from 1900, SAUNTERER's understated beauty and simple elegance could easily hide the fact that she is an extremely seaworthy, fast and very English vintage yacht. SAUNTERER has benefited from substantial refits undertaken by people who know and understand this vessel; thus leaving her ready to be enjoyed by her next owner - her previous owners include Captain Oates of Antarctic fame.

£205,000

Lying UK



42 ft William Fife III Gaff Cutter 1906

William Fife III designed EVA to the requirements of the second Linear Rating Rule. She has the same dimensions as an International 8 metre. Sympathetically restored for her re-launch in 2003; she is well known on the Mediterranean Classic Yacht Circuit and adored by lovers of classic yachts. EVA is flawless - an exquisite example of a Vintage Yacht.

€440,000

Lying Spain



50 ft Charles Livingston Gaff Cutter 1898

MOLITA was designed as a fast cruiser. Now MARIAN her undoubted appeal inspired her current owner to rescue her. Every aspect is impressive - his aim to sail the Classic Circuit with family and friends on a boat without weakness in her structure, including a solid teak deck. She is therefore no delicate 100 year old museum piece but a true vintage yacht to be sailed as hard as originally intended. A gaff rig with top sail will always inspire but MARIAN has an almost natural quality about her as she sails. She is fast, strong and very beautiful!

€375,000

Lying Spain



46 ft Johan Anker Gaff rigged 9 Metre R 1907

PANDORA is the only gaff rigged 9mR now in existence. Designed by Johan Anker and built by the famous Anker Jensen yard, she remains impressively original. A supreme helmsman himself Anker knew what was needed to make a boat go fast and his preoccupation with the subtle beauty of lines revealed a purity - rather understated, that nevertheless can take your breath away. With short Nordic seasons and wintering in tented storage, very well looked after she is a most beautiful classic yacht to the eye of any beholder.

€208,000 VAT unpaid

Lying Norway

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42ft Silverleaf TSDY, 1935
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Original features.
2 x BMC engs.
Essex £45,000



12m Watson Trawler Yacht, 1948
Kept in good order, Twin Perkins,
Lister generator. Ketch rig.
Nr. Dublin 60,000Euros



25m Clipper Arch motor Barge, 1924
Iron hull. Converted for cruising hotel/
home. French canals. Mechanically
sound. London mooring.
R.Thames. £125,000



**40ft Beecham's Classic
Motor boat, 1960**
Currently undergoing major restoration.
Project to complete. Twin engs.
OFFERS IRO £50k



40ft Cameret with Aux sails, 1954
Heavy pine ex fishing boat.
Caterpillar eng. Restored, 4 berths
& galley in hold. Solid fuel stove.
N.Essex £85,000



32ft Dipping Lugger, 2003
Single handed Atlantic sailing. Hand
built on Traditional lines.
Electric eng & genny.
Devon £60,000



50ft Risor Norway Cutter, 1935
Chartered motor yacht. Mere 135hp
eng. Pine /oak construction. Beautifully
fitted out for 12 pax.
Norway £125,000



14.5m MFV aux sails, 1932
Pitch pine, larch on iroko. Teak decks.
Gardner 4L3eng. Comfortable live/
cruise vessel. 3 cabins & a bath.
Kent £65,000



32ft Wyllo II, 1986
Nick Skeates design. Shallow draft
with drop plate. Major works carried
out, Summer 2011.
Hants £30,000 ONO



30ft Revelry Estuary Cruiser, 1961
Built by Fox's. Twin Merc
engs. Sleeps 4.
Immaculately presented.
Kent £28,500



Ocean 36, 1954
Built by Wallasea Island. Bermudan
cutter. Peugeot engine. '09 survey. Very
roomy. Accom.
Sussex £25,000



45ft Gaff Ketch, 1943
Ex Belgian Fishing vessel. Returned from
Caribbean. Classics 2011. Needs a good
sorting and a repaint. 3 cabins. 6 berths.
Fords eng. Essex £45,000



7m Gaff Cutter, 1959
John Leather's design for Hervey
Benham. Very much a man's traditional
yacht. 3 berths, Headroom, Stove.
Essex £24,500



14m Gaff Ketch, 1966
Colin Archer design, heavily
built in Risor, Norway. Classic
Regattas. Accom for 6.
Kept N.France £75,000



45ft Osbourne Motor vessel, 1964
Twin screw. New props. Engines
rebuilt. Surveyed 2011. All issues
addressed
North Wales £75,000



9m Offshore Cruiser, 1963
Tantina Class by J.Francis Jones
Bermudan Sloop, Percy See built.
Immaculately kept. "As new" condition.
One owner. N.Ireland £37,500



36ft TSDY, 1934
Husks & Sons built. Twin BMC engs.
Restored & modernised. Accom for 2.
Pitch pine. Shower
and heating. Essex £28,650



30ft Tidewater, 1976
M. Griffith's design. Long Keel.
By Whisstocks. Perkins eng.
One owner.
Suffolk. £19,500 Reduced



11m Teak Ketch, 1970
Built & sailed back from Malaysia.
Good h'droom. Merc eng. Long keel.
5 berths. Suffolk £32,500



22ft Elton Centreboard Sloop, 1982
Varnished clinker planked. Gunter rig.
Yanmar 2GM. All kept "As New",
Yard trailer incl.
Scotland £19,950



36ft Hornby Motor Sailer, 1946
Renovated to a comfy live aboard for
two. Berthing available.
BMC engine.
London. R.Thames £25,000



38ft Gaff Cutter, 1912
Pitch pine on oak with teak deck.
Sailed around UK. 5 berths and
a bath. Ford engine.
Kent POA



27ft Tomahawk, 1962
Long Keel, a modern Classic. Sole
diesel. A fastidious Shipwright's
restoration.
Essex £19,950



Vertue 7m, Laurent Giles, 1947
Built Newmans of Poole. Very tidy
example. Recent Yanmar 10hp engine.
A lovely simple Bermudan sloop rig.
Sussex £21,000



22ft Gaff Cutter, 1987
Johnson & Jago design.
6hp Outboard in well.
Beautifully kept. Sails 1991.
Sussex £8,750



26ft Upham's Waterbug, 1954
Refitted '11. Kept in good order,
berthing for 4, used as a home for the
Summer. Ashore for the Winter.
Thornycroft '79 engine. Kent £7,950



26ft Albert Strange Gaff Cutter, 1925
Totally restored 10 yrs. Since has had
monies lavished on her. Compact
little power house. Good accom for 2.
Suffolk £25,500



33ft Drop Keel Sloop, 1952
Built by Suttons, Essex. 3ft draft, Ford
eng. To the Med via canals. Money
lavished on her.
Sussex £19,000



20ft Dauntless, 1951
Clinker, gaff rig with centreboard.
Totally restored including her Stuart
Turner eng.
Essex £5,000

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CLASSIC YACHT BROKERAGE



SUZANNE ELIZABETH 35ft. Scoresby Motor-Sailer
Smiths of Goole 1973. Lapstrake Larch. Mahogany fitted. Six berths in three cabins. 120hp Ford diesel. Extensively cruised and well maintained.
£25,000 Part Exchange Considered **East Coast**



ALVINA 29ft. 6ins. Mustang Class Centre-board Sloop
Elkins of Christchurch 1967. Iroko / Mahogany. Four berths. 35hp Perkins (2004). Quality vessel, sailed thousands of miles.
£27,500 **Somerset**



RUBY 28ft. Traditional Motor-Cruiser
Admiralty built circa 1930. Teak hull, mahogany fitted. Two / Four berths. Large cockpit. 45hp Perkins. Bow thruster. Total quality rebuild 2005.
£24,000 **Kent**



GRIFFIN 51ft. Dickens Class GSL Motor-Yacht
British Power Boats 1946. Honduras Mahogany. Eight berths. Twin 75hp Foden diesels. Well maintained. Liveaboard / Dive Charter opportunity.
£68,000 **Italy**



RIVER / ESTUARY LAUNCH 12ft.
Traditional design 1960. Simulated clinker GRP hull, mahogany fitted. 1.5hp Stuart Turner plus spare engine. BSS compliant.
£2,500 **Worcestershire**



ALEXIA 29ft. 6ins. Askadil Bermudian Cutter
Harrison Butler design 1934. Teak hull, laid deck and teak brightwork. Four berths. 10hp Sabb diesel. Hull re-paint Sept. 2011. Quality built yacht.
£27,500 **West Sussex**



GEORGIANA 40ft. Atkin Bermudian Cutter
Quincy, USA 1994. White Cedar on Oak. teak fitted, bronze hardware. Four berths, 40hp Perkins. Superb cruising yacht recent Atlantic crossing.
£39,950 **Scotland**



OZZY 28ft. 6ins. Kestrel Motor-Cruiser
Osbornes of Littlehampton 1964. D/D Mahogany. Four berths with aft cabin. 60hp Ford diesel. BSS Cert. On-going refit. full history.
£14,750 Part Exchange Considered. **Norfolk**



FIRECREST 41ft. Buchanan RORC Class Two Cruiser / Racer
Priors of Burnham 1959 to Lloyds 100A1. Teak hull, laid deck and teak joinery. Six berths, 38hp Beta (2009) Exceptional yacht, full refit 2008.
£79,500 **North Wales**

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58' Lutine of Helford one of the most famous English yachts. Laurent Giles design. Camper and Nicholson built 1952 for the Lloyds YC. Rebuilt in present ownership. Teak hull, all new frames, new teak deck. New yawl rig to original plans. Yanmar 100hp. 7 berths. Race ready for the classic yacht circuit. UK
£490,000



43' Camper and Nicholson sloop. 1960. One of 5 similar cruiser/racer yachts designed and built by C&N in the 1960s. Honduras mahogany hull. Lead keel. New bottom in 1999. New solid teak deck 2003. Alloy mast, new rigging 2009. Volvo 50hp diesel. 8 berths. Devon. Exceptional value at around
£115,000



55' Bermudian Yawl. John Alden design, built in the USA in 1930. Major rebuild in the UK in last 2 years. New deck, floors, frames, rig by Collars, interior. Yanmar diesel. 6 berths. Excellent sale hence exceptional buy at
£125,000. UK



52' Fleur de Lys motor yacht. Lloyds 100A1 1965. Iroko hull and deck. Twin Gardner 5LW 98hp diesels. Diesel generator. 5 berths in 3 sleeping cabins. Deep pile carpets in the saloon. New galley. Hot showers. Stabilisers and all the gear you want. She is wonderful and very good value at
£115,000 UK



Moody Salar 40. The first of the class. Boat of the Show when launched in 1966. Laurent Giles design. Moody built. 39' x 11'6" x 5' 19TM. Mahogany hull, low maintenance. dry sheathed ply deck. Varnished mast sets 350sq' sail. Brand new 92HP Perkins Sabre. 6 berths in en suite aft cabin, ensuite fore cabin and saloon. Cornwall
£55,000



A Windfall Yacht, built by Abeking and Rasmussen in 1938. 39' x 27'wl x 8'6" x 5'6". Mahogany hull, oak frames, grown oak floors with a few s/s straps. Teak deck, varnished mahogany coach-roof Original rig. BMC diesel. 4 berths. Much restored in present 40 year ownership. A classically elegant yacht of her time, ready to sail.
UK £30,500



39' 16TM Hillyard ketch. Hillyards designed and built 1973. Iroko hull. Rebuilt 100hp Perkins. Varnished masts. 7 berths. 2 heads. 6'3" head-room. Caribbean cruise with 1st owner. Med with second owner. Recent partial refit including engine rebuilt, rewired etc. Interior clean-up required, hence only
£26,000



47' John Alden schooner built Mass. USA 1922. Yellow pine hull, teak deck, lead keel. Bermudian schooner rig on alloy masts, 1200sq' sail. Perkins 4236 85HP. 5 berths. Separate heads. 6' + head-room. Major US refit in 1986. A fast boat with a great race history. Lying UK
£12,500 ono



32' Ray Hunt design. Built Soutars, 1969 for the Torquay – Cowes Race. Rebuilt Dartmouth 2007/8. Diagonal 5 skin mahogany laminated hull for strength. Twin 210hp Ford Sabres. 4 berths, separate heads and galley. Huge aft sun-bathing deck. Devon
£12,500 ono

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Carician - A 40ft Bates Starcraft, the last traditional teak hull from the famous Chertsey yard, generator, two fridges, Volvo Penta engines, flying bridge.



Lillie Langtry - A unique Frolic 31 GRP hull with a large bespoke wooden cabin and clerestory, comfortable interior including a head.



Lady Jane - An electric cabin launch built of teak, 20ft by 7ft with two berths and great character.



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Hard-wired

Nigel Gray not only rigs boats, including the *Cutty Sark*, he demonstrates and teaches the craft, as *Mike Smylie* learned

Nigel Gray exudes calmness. I was once told that potters never commit suicide because of their placidity and I think the same must be the case for riggers. Whether Nigel throws a wobbler in a storm I don't know but doubt it, on the basis of a first impression when I met him at Holyhead recently. It was the ease with which he worked that was noticeable. We were both displaying our wares, so to speak, at the maritime festival there, he with the sincerity of a bishop on Christmas Day.

Maybe it was his Geordie accent but more likely it was the attention to detail he was espousing about splicing. Both were equally charming as he explained each tuck. "The first ones are the critical. Where the thimble is used the first tuck must cross the throat from side to side, followed by the second strand."

With a twist and a thrust the wire eased its way through the gap just at the point that I thought it couldn't possibly go through. "Then strands three and four are tucked up to the top of the splice," he continued, fingers dancing delicately upon the wire as he spoke.

"The core is then incorporated. This is important to pack out the strands. Strands five and six are then taken up, followed by returning to the first and second and taking them up the required number of tucks." And there, in a matter of minutes, we had it. How to splice wire!

It all seemed so easy, and the finished splice so neat. The crowd he'd gathered by then dissipated towards other exhibits, which gave me a chance to ask a few questions. We sneaked off to get some coffee.

Nigel has been rigging for over ten years though says he's only been professional for six. He's been around a bit, jobwise – sheet-metal worker; fishing out of the Tyne; sailing various workboats; shipwright on the cog built specially for the Robin Hood film.

He'd learned the basic skills of splicing whilst at sea – after he left fishing and decided to continue his interest in rigging, the main thing was to improve, as he had always felt that he could not get the quality of finish he wanted.

As he put it, "I went late in life to learn it." Learning meant contacting a number of companies until he was given the chance to work with Ken Lodge at TS Rigging

in Maldon. Over the years other highly skilled people have helped him along his path such as John 'Lofty' Barber, Steve Waters and Bill Dye, and Nigel always seems to be full of praise for them and others.

I asked what seemed the obvious question: what made a perfect splice? The answer seemed equally obvious: will it hold? I guessed aesthetics has to come second. But on a traditional boat an ugly mess of a splice will be spotted before it has time to fail. So both are vital?

"Yep, appearance comes second. Symmetrical, smooth and well tapered with no bumps or lumps. Then a tight serving with the correct size of marline or spun yarn with all the voids filled in with tallow or grease."

The attention to detail in his demonstrations is no doubt a big part of the courses he runs in the basics of rigging. As he puts it, one, two or three days' experience are enough to learn rigging in its simplest form. He usually teaches on a one-to-one (sometimes two) basis, in his own workshop or on location with his mobile rigging bench.

He showed me some of his tools, a few of which he had just got hold of from a rigger who used to work on the London River. "The tools are the key to success," he declared. "Most things for rigging are made or designed by the rigger. They have to be. As an example, most of the

available spikes on the market don't have a suitable taper, and serving tools are inevitably made by hand from whatever is around at the time.

He's worked on Thames barges, Essex smacks, northeast fishing boats – and currently the *Cutty Sark*. The basis of rigging, in its simplest form, is that it is a process by which the masts stay upright and thus enable the sails to work. But, like most other things especially in the maritime world, it's a trade which calls for an eye for detail and a huge amount of patience.

Is strength necessary? "It helps," he answered, "but it's technique that counts for a lot more. If a strand will not pull through the gap that the spike has made there's no point pulling like hell. It's usually more than just the hole not being big enough, and the experienced rigger will spot the problem straight away."

Nigel Gray, tel +44 (0) 7940-438250



Above: Blade spike and wire heaving mallet
Opposite, from left: In the splicing vice; serving tools; fourth strand going in





WOOD
FINISHES

Unvarnished truths

Can exterior woodstain really take the place of traditional varnish? Boat-owners who have used it talk to *Richard Hare* about their experiences

Exterior woodstain technology has come a long way since the yachting press began experimenting with these products in the mid-90s. At the time, their technical advantages over varnish were already apparent but their appearance fell well short of what we needed. In plain terms, the finish they provided was too muddy. At best they could only be used on traditional workboats.

Today, it's hard to tell the difference between advanced technology exterior woodstains and varnish, and two products have particularly caught our attention of late – the standard-solids Sikkens Cetol Marine (now rebranded as International Woodskin, see [p87](#)) and the high-solids Sadolin Ultra – a direct competitor for Sikkens Novatech, though our test programme has yet to

reveal whether it achieves the same technical excellence. It is, nonetheless, already a CB 2-Star Pass product, and it fits easily within the annual maintenance cycle.

Cetol Marine and Ultra share the highest level of gloss that we've come across to date – roughly equivalent to a high-gloss varnish after about four months of weathering – and they retain it too. Of the two, Ultra (pine tint, the lightest shade in the range) appears to have the gloss advantage, but it is a good shade darker than varnish.

For colour tone, though, Cetol Marine (natural) takes the lead, but on translucence the two are neck and neck. Both are superior in appearance to Novatech as they don't seem to darken with age nearly as much.

We'll be reporting on the progress of our rig tests soon. Meanwhile, how have real boats and owners been finding the switch to woodstain working out for them?

SMACK QUIZ

Low-maintenance mast

The 37ft (11.3m) LOD smack *Quiz* had her mast stripped of all varnish to be refinished in Sadolin Ultra. Her owner Paul Webster used the same 'Heritage Oak' tint as on the Ultra specimens on our test rig, enabling us to compare its appearance on something other than the test-rig iroko.

Paul was attracted to the idea of low maintenance and a traditional appearance. The conversion was done in April 2009 and it still looked very impressive in November when she was laid up for the winter (below, far left). He was understandably sceptical about the darker tint but on reflection he's been very pleased with it.

"I would never have chosen 'Heritage Oak' if I'd had a choice", he told us (we gave him the test rig tin to play around with), "but I have to say I'm very happy with the result - it looks very traditional and in keeping with an historic workboat. I was worried that it would be much darker. The last thing I wanted was for *Quiz* to look like she'd had a Jacobean makeover."

Well, plainly she doesn't. Three coats of Ultra woodstain were applied, but no base coat, as on our test piece.

In fact the Ultra looked better at the end of the first season than it did at the beginning. Some slightly darker blotches immediately after application evened out during the season. The likely explanation is temporary variations in moisture content resulting from the previous frail (impervious) varnish. With exterior woodstain being vapour-permeable (breathable), these patches evened out and disappeared by mid-season.

At the end of the first season based on her mooring off Pin Mill on the Orwell, the Ultra had retained good colour and a respectable level of sheen, and apart from some touching in where the gaff jaws had graunched the top of the mast no work was needed. By the end of the second summer it was the same situation; no further treatment was needed, and on inspection in March 2011 (below) Paul decided it was fine for a third season.

Opposite: Exterior woodstain goes on easily

Right: On Norfolk Gypsy *Sophie* build-up of woodstain had led to inability to 'breathe', hence this flaking; the affected area was sanded back to bright wood and given three fresh coats that will enable it to work as it's designed to

Below, from left: Sadolin Ultra's Heritage Oak tint on *Quiz*'s softwood mast after it first summer season, and again, two years after the application. *Right:* *Quiz* on the River Orwell



NORFOLK GYPSY SOPHIE

Supplier-specified

When retired advertising photographer Graham Ford decided to move up from dinghies he chose a 20ft (6.1m) Norfolk Gypsy, a small, quality 'plastic classic' that looked distinguished yet that he could sail solo while still having a large enough cockpit for when the family visit.

Sophie, built by Charlie Ward, was 11 years old when he bought her. Graham didn't really have to make a decision on what wood finish to use as it had already been made for him. Neil Thompson, who took over Charlie's business, specifies Sikkens Cetol Marine for the spars that are not protected from UV by the sail cover.

Graham's had no thoughts on changing to anything else because he likes to keep boat maintenance low and fuss-free. "I always found varnish a pain," he told me. "Cetol tins last a long time; I've got one on the go which is three years old." He added that he's even using it to touch in the degraded varnish on the gaff and boom.

In autumn 2009 he gave the mast a light sanding and took worn patches back to bare wood. These were given three coats, with one additional coat over the whole mast.



BEMBRIDGE ONE-DESIGN PETRINA

On target for a three-year maintenance cycle

Myles Smith is a recently retired anaesthetist who bought himself a pretty little wooden mistress to keep himself out of trouble during his retirement. Having spent his working life in a busy hospital he was in no mood to sit around all day twiddling his thumbs with a plastic boat. But his wife has her own ideas about how to spend their years of leisure ahead, so, attracted by the idea that exterior woodstain would keep brightwork maintenance to a minimum, he converted *Petrina* to exterior woodstain, in this case Sikkens Cetol Marine.

Described as ‘similar to a Bembridge One-Design’, *Petrina*, 22ft 9in (6.9m), was built by Woodnut & Sons in 1938, of pitch pine on rock elm. The use of iroko to build the cuddy suggests that this may have been added later. Had it been constructed when the boat was built in the late 30s, true mahogany would probably have been used.

So in April 2009, mindful of the need to remove all traces of old varnish, Myles stripped the cabin sides, toerails and grabrails back to bare wood. He then washed the dust away and de-greased the wood surface with cellulose spirit. Three coats of Sikkens Marine ‘Natural’ were then applied.

It went on very easily, he told me, with the first coat drying to a dull matt. After the second coat he de-nibbed the surface with a very fine grade abrasive. With the final coat applied there was a smooth sheen and a vibrant wood figure showed through.

Although *Petrina*’s cabin sides are predominantly iroko, the forward cabin corners are of teak and it’s notable how much lighter the finish is. It’s something to be mindful of and this underpins the need for a controlled test before a big project is entered into.

Petrina was returned to her mooring on the Deben in early May 2009 and she remained there until mid-November. In 2010 the covers came off and everything looked pretty much the same as it did when she first went out. However, slight thinning along the tops of the toerails and grabrails was noticeable. Grey wood was beginning to threaten.

“I must say, it still looks pretty good and I’m very pleased with it,” Myles told us at the time.

Our inspection of the finish 18 months later (May 2011) revealed little change other than a very slight reduction in sheen although there was an inexplicable

worn patch on the port cabin plank. Other than touching-in these abrasions and erosions, including tops of toerails and grabrails (this had worsened, see below), Myles reckons he’s on target for a three-year maintenance cycle, but then *Petrina* does have the benefit of a winter cover.

It’s just as well too. A family wedding was distracting attention from the boat in 2011, and it’s at times like this when exterior stain really pays dividends – things won’t suddenly deteriorate.

The touching in of the grab and toe-rails involves abrading grey wood back to bright wood and touching in with a fine brush. A second coat can then be applied like a bandage right the way along the rail tops, feathering down the sides.

Across all our test boats we’ve noticed that woodstains tend to run down from the tops of rails like this while it’s still wet, leaving the upper facing surface – the one that is caned most by UV – frail and vulnerable. An additional brush application applied along the top of the rails will help prevent early erosion.

“An extra brush across the tops of rails prevents early erosion”

Below left: Petrina on the water after her conversion to Cetol Marine (natural tint) in spring 2009.

Below right: After two years the rails have worn along their tops. An extra brush along the tops might have spared Myles a fitting-out job.





BAWLEY GOOD INTENT

Standing up to all weathers

The Thames bawley *Good Intent* does not have a winter cover. Owned by Hys Olink, she also sits out in all weather (well/cockpit excluded) but then she has always been maintained to high standard by her owner, as were all his previous classic workboats.

Hys decided to trial Cetol Marine and he treated her softwood bowsprit, gaff and topmast with its 'Natural' tint in April 2010. This demonstrated its appearance on softwood as opposed to iroko, although Hys has also applied it to the tropical hardwood cockpit/well coaming, the skylight and companionway hatch.

We inspected the condition of the bowsprit the following autumn and there was no perceptible difference. It had retained a bright and lively sheen. Then came the deep-freeze winter of December 2010. *Good Intent* hunkered down on the ooze and ice off Woodbridge's Tide Mill - her owner aboard, desperately fitting a solid fuel stove. Come the following May the bowsprit re-emerged looking none

the worse for weathering, the only damage being rope burn from the previous season. This hadn't been made worse by the winter, such being the advantages of vapour permeability.

Satisfied with its condition, Hys cleaned off the bird shit, touched in the rope abrasions, and then left the spars to run a second year.

Originally constructed with clinker planks, *Good Intent* was built by Shrubsalls in Milton Creek, north Kent, in 1860. Her LWL is 38ft (11.6m) but her LOA extends to 52ft (15.9m) with the massive Cetol-protected bowsprit.

According to Olink he's happy with Cetol's appearance. "They wouldn't have had high-gloss varnish back in the old days," he told us, and he's right. They would probably have used just about any old oil they could have laid their hands on, if that. Our opinion is that a stain like this looks more vernacular on workboat spars than would a low-pigmented high-gloss varnish.



Top: *Good Intent* out in the bitter winter of December 2010. **Above:** Her bowsprit six months later in May 2011. No maintenance other than abrasion repairs needed



REBRANDING FOR SIKKENS WOODSTAIN

International Woodskin: 'evolved' Cetol Marine

As this issue of CB went to press, it was announced that Sikkens Cetol Marine is being replaced with International Woodskin. Their joint parent company, AkzoNobel, sees Sikkens as more a house and car brand, while International is their flagship marine brand.

Woodskin has the same properties as Cetol Marine, said Chris Jones, International's marketing manager, speaking to CB at the London Boat Show, being microporous and breathable with a semi-gloss satin finish. "But the product has evolved. We've improved the UV resistance."

The tint options have been reduced to one: Natural Teak, from the former range of Teak, Natural and Light. The price will remain the same, at around £20 for 250ml, and so will the coverage, with four or five coats recommended. "We believe longevity will remain the same," added Jones.

Other Sikkens products - Filter 7, Novatech and Novatop - will remain available, via non-marine outlets such as DIY stores.

Cetol Marine has gained a 2-Star Pass in CB's forthcoming wood finish test; we will report on Woodskin as soon as possible.

Adrian Morgan



CHARLOTTE WATTERS

Getting to know you

Client research is a vital, and, er, warm part of the process

Procurring, and I use the word advisedly, for I do not mean it to sound acquisitory, a client for a new boat cuts both ways. Sometimes I'm not sure who is doing the acquiring, me or the client, for it can take some convincing for me to build a boat, and for many reasons. The first of which is that, fundamentally, I am bone idle.

Thus my initial reaction to any enquiry – I fear this will come as a shock to those who think it's all joy and romance, this building of little wooden dinghies in a Highland shed – is one of despondency at the thought of another small mountain to climb, and the energy required. For building even a modest-sized clinker boat takes it out of you both mentally and physically. Especially when the thermometer inside the cow shed reads -2° C.



“Then, miraculously, I remember that I quite enjoy building boats”

It often begins with an email enquiry, to which I respond rapidly; after all, who needs a week to spec a new boat? It'll be 20, 30, maybe 40 working days, plus materials depending on size, and the price will depend on whether I need to loft afresh or rustle up some moulds, tucked away in the recesses of the shed that I could modify to suit. I can usually come up with a figure in days, and a firm quote follows once the finer details are decided.

That's not to say we small boatbuilders experience the creative agony of an artist. After all, we are tradesmen: only artists suffer, reclining consumptively on couches, arm languidly trailing – or used to before that fellow came along with the pickled shark to take the mickey out of the art establishment and become a millionaire.

Enough. What I am trying to say is that the process of connecting with a new owner is slow, and imposes stresses on both sides. Have I quoted a reasonable price; left myself enough time; am I mad to take on such a project? Whereas on the other side it's a case of: is that a reasonable price; will it be ready in time, and am I mad to commission a boat in the first place? And from him?

But as time goes on and the email traffic increases, a bond develops. The emails become deeper and more specific. Six or seven strakes; do you think bronze rowlocks are better than galvanised (answer, no); should I go for balanced or standing lug (depends if you want a boom, or like going to windward); what about buoyancy?

This process of bonding is an essential part of the business, and I must say that emails are excellent methods of communication. After only a brief exchange you get a pretty good idea of who you are dealing with by the tenor of their replies. Is he (or she) a busy professional for whom a new boat commission lies 20th on a to-do list, just above 'sack the accountant', a consultant psychiatrist (in which

case he'll learn far more about you than vice versa) or an experienced sailor looking for a retirement boat? In my experience, worryingly, most will be your equal at building boats, which is also reassuring – at least you don't have to explain what a jerrold is. Or is it a gerald?

Finally comes the dawning that, despite all my subconscious attempts to wriggle out, I seem against all odds to have secured the commission (albeit for a ludicrously low price) and there's nothing left but to get on with it. And when the temperature outside my shed is marginally higher than it is inside, and the snow lies deep, I wonder what the hell I am doing.

Too late. There is no longer any wriggle room. Then, miraculously, I remember that I quite enjoy building boats.

Which is fortunate, as that first instalment is in the bank. The time for lengthy emails in a warm room in front of a computer screen is over. Time for the tools...

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PORTSMOUTH

Apprentices to restore unique junk yacht with HLF money

Heritage Lottery Funding will enable 12 apprentices to start work on the restoration of a unique junk yacht in Portsmouth. Her name is *Boleh* and she was built in Malaysia by shipwright Embong Bin Saleh in 1949 to a design by her owner, Cdr Robin Kilroy DSC, inspired by the dhows and junks he'd seen between the wars while serving in the Fleet Air Arm.

Kilroy sailed her back to Salcombe in Devon in 1950, where she fulfilled a number of roles, including Sea Cadet training, until 1978, when an arson attack on the boat in Rye burned her almost beyond repair.

It was thanks to the efforts of local yachtsman and joiner Roger Angel that she survived. Now it's time for a thorough restoration, and her new saviours will be young boatbuilding apprentices under the supervision of shipwright Brian Taylor. To this end, the Heritage



C/O GEORGE MIDDLETON

Above left: Richard Uttley works on the hull. **Above right:** *Boleh*, off Malaysia, Christmas Day, 1949

Lottery Fund has provided an initial sum of £55,800, which will be followed by an application for £440,000 from the boat's new owners, the Boleh Trust. Her hull has already been restored by Richard Uttley at the Old Pumphouse workshop in Eastney. When complete, she will resume her sail-training role.

Boleh, just over 40ft (12m) long, is going to prove a challenge: she's a one-off, built in Malayan chengai two and a half times the density of oak. She has an unusual rig – sliding gunter

with wishbone booms and an unstayed quadruped mast and her decklights use windscreens of wartime Japanese Zero fighter planes.

George Middleton, nephew of Cdr Kilroy and now part of the Boleh Trust, told CB that his uncle "built her for ocean sailing – Solent marinas might be trickier."

Michael Garlick, who won £1,000 in last year's NHS/Classic Boat photography competition, donated his prize money to *Boleh*. The name *Boleh* means 'can do' in Malaysian.



C/O RAFA CARRIO

VALENCIA, SPAIN

Classic cutter going strong

Rafa Carrio, our friend in southern Spain who restored the 112-year-old 37ft (11.3m) gaff cutter *Grayling* (CB243), has just finished a smaller refit on the yacht to put her back in fettle for more years under the hot sun and salty seas. Here she is at Valencia's docks, the new paint job glinting in the sun.

NORFOLK BROADS

Redevelopment of Cox's boatyard

Redevelopment work has started at Cox's, the 19th-century Broads boatyard rescued by a syndicate of enthusiasts in 1995.

Since then, the yard at Barton Turf has been busy as a storage, repairs, restoration and build yard specialising in classic boats.

Full restorations have included the Broads cruisers *Shaft of Light* and *Jemima*, and routine work on a

range of different craft including the Dunkirk Little Ship *Hilfranor* is carried out.

Plans were granted permission last year and phase one, knocking down two old sheds and digging a new mooring basin, has begun. A larger workshop, mobile boat hoist and new slip will follow. As part of the plan, two holiday flats will be built above the water to generate rental income.





LONDON

Royal rowbarge fit for a Queen

The central event of this year's Queen's Diamond Jubilee celebrations will take place on 3 June, when 1,000 boats will parade on the Thames. Mark Edwards of Richmond Bridge Boathouse is busy building a 90ft (26m) rowbarge to head the procession – although it will not, as some of the the press reported, be carrying the Queen herself. That accolade falls to the modern passenger boat *Spirit of Chartwell*.

Gloriana, as the rowbarge is to be named, was commissioned by a syndicate put together by Lord Sterling CBE, ex-chairman of P&O and trustee on the Cutty Sark Trust. *Gloriana* will echo barges used in similar river pageants of the 17th, 18th and 19th centuries, as depicted by artists of the time, notably Canaletto. She will be rowed by 18 oarsmen.

BRITTANY, FRANCE

Guip's yards busy ahead of Brest Festival

When the biggest traditional boat festival in the world comes to the small Breton port of Brest every four years, boatyards are busy in the months before, and none more so than the three Guip boatyards, all in Brittany.

The Brest yard has two boats on its books that must both be restored by this July. One of them is described by Chantier Guip's Yann Mauffret as a "major addition to the yard's workload" and he's not joking – the sailing sand coaster *Fée de l'Aulne*, built 1957 and weighing in at 200 tonnes, needs serious remedial work to frames, gunwales, hold hatches and hull planking. If that weren't enough, the yard also has the smaller



PHOTOS C/O GUIP BOATYARDS



Left: France's last sailing tunnyman nearly ready for the sea again

Above left: Night time work on *Runa IV* on the Recouvrance pontoon

Above right: A new Bantry Bay gig

scallop boat *Saint Guénolé* to restore as well. Prior to this, the yard was involved in a 10,000 man-hour 'keel to truck' restoration of the stunning 1918 yawl *Runa IV*, 10.4m (34ft) long, designed by Gerhart Rønne and built in Denmark.

Her owner will now entrust the yard with another of his Runas: *Runa VI*, the 36ft (11m) gaff ketch dating from 1928. "We're now at the research stage," said Yann, who hopes for a 2013 relaunch.

At another of the Guip yards, in Lorient, work has nearly finished on a rebuild of *Biche*, the last sailing

tunnyman from the Île de Groix. These were a tough breed of gaff yawl that sailed until the end of the 1940s. Francois Vivier, who is behind her redesign, said: "They delighted generations of artists, photographers and, of course, sailors." *Biche*, 21m (69ft), will be used as a yacht when launched this spring.

Meanwhile, a little further south still, the third Guip yard has its hands full with new-builds: two Bantry Bay gigs and seven wooden runabouts. The 20th anniversary Brest Festival runs from 13-19 July. 2,500+ boats are expected.



Boatbuilder's Notes

EXPERT ADVICE

Bulkhead building

BY WILL STIRLING

There are different ways to make a bulkhead. The detail and layout of this one is accurate for a boat of c1880, fitting for our 19th-century cutter yacht in build. It represents a lot of effort and expense given that it is 'just a bulkhead'. However, it may be around for a hundred years so represents a small investment.

Make a template of the bulkhead in hardboard and draw out the panels as they will be. The bulkhead layout will define the interior, so plan the height and width of seats and berths, the depth of cupboards and the door widths.

Choose air-dried, well-seasoned timber. Make up the frame first. These stiles and ledges are 4in (10cm) wide and 1in (2.5cm) thick. To give compression posts throughout the boat, the central stiles are 2in thick.

Do not make the mortises and tenons too tight: a push fit is right. When you assemble the frame, the increment of small discrepancies and twists will mean that the frame needs to be tapped and sash-cramped together. If the mortises and tenons start as a hammer-driven fit you will probably damage the frame in assembly, particularly if you get a glue panic on.

Machine all the grooves for the panels when the frame is in pieces.



Dry assemble the frame on top of the pattern and measure for the panels, remembering to add the depth of the groove in the frame on each side of the visible panel.

LOOSE TONGUES

Machine up timber for the panels and glue together with loose tongues. Have an eye on matching similar grain in the parts that make up the panels and between the panels themselves. In these bulkheads the

1 Building the frame

2 Fielding a panel

3 Waxing the panel edges

4 Dry fitting the fielded panels the end

5 Gluing up the bulkhead - best done outside the boat, provided it will fit down the hatch

top panels are flat. These are thinner at 5/8in (15mm). The lower panels are fielded. These begin at the same thickness as the frame. The rough fielding is done on the table saw with the blade set at an angle. These are then made neat with a very sharp plane and the edges made to fit into the frame grooves.

Dry fit the whole bulkhead together on the floor. If you can fit it down the hatch, glue up outside the boat. Wax all of the panel edges with a candle. This will stop the glue adhering and allow the panel to adjust to atmospheric moisture content without splitting. Have everything to hand and put some glue on each tenon. The tenons can be dowelled if required.

These bulkheads have a contemporary beading trim around each panel. It overlaps the frame and is fastened to the frame and not the panel. This gives the bulkhead a 3D effect; almost early magic eye.



Traditional Tool



Shipwright's toolbag

BY ROBIN GATES

Customarily, the time-served shipwright stored his tools in a wooden chest he'd made in the first weeks of apprenticeship. But this might weigh up to 20lb (9 kg) even without tools – a significant burden to the journeyman of a century ago, travelling pot-holed tracks.

When working on a vessel some distance from his shed he carried the tools he needed in a lightweight basket slung upon his shoulder. The better quality baskets were cloth-lined with rope handles reaching around the base and lending support like a sling.

For today's shipwright working with hand tools, there is a dearth of practical tool bags on the market,

Above: Shipwright's green canvas toolbag made to order in the 1960s
Insert: Side pocket and manila rope handle

“Look at what tools you need to carry and talk to a sailmaker”

with those available being too fiddly, hampered by redundant flaps and zips, too plastic or, in the case of power tool luggage, too redolent of the travelling salesman. One avenue out of this quandary is to look at what tools you need to carry, design the bag accordingly and take your specifications to a sailmaker.

That is how this tool bag came into being around 45 years ago when a boatyard ordered green canvas bags for all its apprentices. Measuring around 28 x 8 x 10 in (71 x 20 x 25 cm) it's long enough to accommodate a panel saw, wide enough for a couple of planes but not so high that tools become buried and you find yourself fishing for a chisel in sharp-infested depths. The base is reinforced with a marine ply insert.

There are no arbitrary dividers or compartments dictating what goes where so you can chuck in some lengths of timber. Capacious inside pockets are handy for smaller marking-out tools or those used frequently.

While the open top provides easy access to everything inside, when you've found the tool you need the contents can be covered over simply by folding sides and ends inwards. For extra security the bag can be closed by a cord threaded between brass grommets.

Those tufty handles offering the sure grip of manila rope attached by eye splices have seen better days, but despite toting tools up and down jetties since the 1960s, this faithful servant has some years before it yet.

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LETTER OF THE MONTH SUPPORTED BY OLD PULTENEY WHISKY



Armored's sad subsequent history

Jonathan Rigden asked (CB 283) for news of *Armored's* later history.

In 1963 I lived for some time in Lerryn, up the River Fowey, where *Armored* was moored against an old bit of quay and was home to Judy and Jeremy Snook and their two small children, Bella and Richard. The boat was a regular refuge after Constable Davey made sure that everyone left the Ship Inn at closing time.

It was probably in 1964 that Jeremy got a job in, I think, Newport or Chepstow, so with the help of a friend they sailed round into the Bristol Channel. On the way, they anchored somewhere off the Welsh coast. The two men went to go ashore in the dinghy – they were never seen again.

Moving forward through the years, friends from Dartmouth, Geoff and Annie Worsfold, sailed in *Armored* to the West Indies



with her last owner Kier Simms. I don't know which year this crossing took place. I have been told the story of her wreck, but I don't know much detail. However, a copy of Jonathan Rigden's letter has gone to Kier Simms who now lives abroad. Hopefully he will be able to complete the story of the boat's final years.
Charles Jackson, London.

Armored,
wrecked in the
West Indies

Two valuable
letters; one
bottle of
whisky – we
may have to
toss a coin

Wrecked in the Caribbean

In response to Jonathan Rigden's query in CB283, I met *Armored* in 1978 at the Drake 400 Rally in Plymouth. The vessel was in fine condition and fully equipped for blue water cruising.

Armored sailed to the Caribbean and was left in the care of a ship-keeper whilst the owner briefly returned home. Running for safety in advance of a hurricane she grounded and could not be refloated in time. The hurricane damaged her beyond repair and the wreck was very quickly stripped bare.

I understand that she was not insured and a local lawyer was hired to recover as much value as was possible. It is said that he absconded and everything was lost. I have lost contact with the owner; maybe another reader can fill in the gaps.

A sad end for a fine vessel. John Lewis's book *Vintage Boats* has a lot of detail and is readily available.
Dick Dawson, Yarmouth, IoW



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Sharing skills and tools

I am a sailor by trade and in work I'm able to access the huge variety of tools and engineers that keep a busy boat running. But in my personal life I own and run (with three partners) a small Morecambe Bay Prawner. As a relatively new wooden boat owner, the costs are no higher than those incurred in any new project – but the true obstacle lies in the fact that the tools are specialist, the skilled users older, and both can be hard to find.

I wonder if there would be some scope in exploring a way of skills/tool sharing amongst your Forum users or in the magazine.

We were tremendously fortunate to meet a wonderful man in our chosen yard who spent a great deal of his time explaining and teaching

skills he'd gained over a lifetime, but how many new wooden boat owners can claim that? How open to newcomers shy on experience are we really?

Perhaps a small section dedicated to sharing our skills would be greatly appreciated by new and old alike.
James Boyce, by email

Boatbuilder's Notes is partly for this purpose – we welcome questions as well as hints and tips, and will try to find the answers. The Forum on the CB website (classicboat.co.uk) can be quicker if you're really stuck. Sharing tools is a different matter altogether of course. They don't travel well by email alas! – Ed



First fin and skeg

In Yard News, CB 284, it is asserted that *Huff of Arklow* is the world's first fin and skeg yacht. Built in 1951, she certainly was not the first. *Sopranino*, designed by Laurent Giles and Partners, predates her by a year. The same designers also produced a much larger yacht, the 52 ft (15.9m) *Miranda IV*, in the same year as *Huff* and with a very similar profile.

The idea was not new even then. The first offshore yacht with a separate keel profile was *Zeevalk*, designed by Van de Stadt in 1949.

Books such as Dixon Kemp's *Manual*, first published in 1878, show that there were many yachts with ballast keels separate from their rudders in the second half of the 19th century. Folkard also shows a model '6 rater' called *Sarnia* of 1897 with a distinct skeg. When you look they are everywhere!

Paul Savage, by email

And a Fife!

Sorry! In CB123 (September 1998), p34, is the sail plan and elevation of the ketch *Dodo IV* designed and built by William Fife for William Manera Bergius, with fin and skeg in 1927. JP Dole Robbe, Paris



Ticonderoga – still sailing

The 72ft (22m) ketch *Ticonderoga*, mentioned in Letters, CB283, remains as beautiful as ever, and sails today on New England waters in the summers and from Antigua in the winter.

A story on her and her sister ships (I am not sure how many have been built) would be great.

Leonard C. Smith, City Island, N.Y.



Oban poster

This poster is one of a small collection I have of vintage travel posters, all concerning Scotland.

I was wondering if anyone could throw any light on the vessels in this poster for Oban?

Fraser Smith,
London

See Europe at Ally Pally and Cowes

Shirley's
Europe will
be on
display at
the Volvo
RYA Dinghy
Show, 3-4
March

I was very interested to read your Class Notes on the Europe class dinghy in February's Classic Boat. The Europe is certainly a classic, but it has moved with the times to remain a competitive class nearly 50 years after it was originally designed.

Your article only refers to Shirley Robertson's 9th place at the 1992 Olympics and her 4th in 1996 games. In fact Shirley did go on to win the Europe class gold medal in the 2000 Sydney games. Her

winning boat is now preserved in the Classic Boat Museum, Isle of Wight, which will re-open to the public in April after moving to its new premises in East Cowes.

Shirley's Europe will also be on display on our stand at the Volvo RYA Dinghy Show, Alexandra Palace, London, 3-4 March.

Anyone wishing to find out more about the Europe class is welcome to drop in and chat to us at the show. Andy Harris, Chairman, IECA(UK)

Sopranino sister

The *Sopranino* story fired my imagination as a schoolboy. What would I have given for such a boat? To my eyes she was beautiful. I still hold this opinion of the design. Your recent article was most enjoyable – it was great to see that two of my schoolboy heroes are still around.

I got my wish eventually by building a *Sopranino* near-sister, a Barchetta, launched in 1998. I still marvel that two chaps could live in that little boat for nine months. Remarkable people.

My little boat is now in Holland and her owner, Jan Derks, tells me that wherever he goes she always gets plenty of interest. There does not seem to be anything like her there.

Pat Webb, Harwich



READER'S BOAT OF THE MONTH Slim Jim II

This is *Slim Jim II*, 24ft (7.3m), Honduras mahogany on oak, built for my great-grandfather in 1926 by Banhams in Cambridge and still in our family. She has never left the Norfolk Broads and served as a patrol boat during the war.

Martyn Dunham, by email

More readers' boats on www.classicboat.co.uk



GUY VENABLES

Boat Show no-go blues

Heated halls have some attractions, decides *Adrian Morgan*

For about the last four years I have persuaded myself that going to the London Boat Show is like deciding to spend a few days inside the Hyundai dealership's showroom in Nuneaton (chosen at random, so no offence to the people of that place – or for that matter to anyone who enjoys nothing more of a weekend than kicking Hyundai, or any other car-maker's, tyres).

Now I am not sure. Not going to the London show has become a mantra among those who appreciate fine, ideally wooden, boats. "But for the Classic Boat stand," they say with a superior smile, "there's really nothing of interest these days. Just wall to wall oilskins at so-called bargain prices, binloads of multiplait and pointless electronic gadgetry. I did buy a chart plotter once, but that was a few years back. And the entrance fee... Phew!"

This year was the same. Could I be bothered to catch a plane from Edinburgh for a few days in a brightly-lit hangar full of eye-wateringly bright plastic? Could I hell. And who on earth is Tamara Ecclestone, who opened the show? Why not Chay Blyth, like the good old days, or even Ben Ainslie? Tamara alone was enough to bring out the snobbery in me. "Going to the show



"And who is Tamara Ecclestone anyway? Why not Chay Blyth?"

this year?" they asked. "Oh no, never go these days. Nothing there for me, except of course the Classic Boat stand..."

And so, righteously, and miserably, I moped about in my Highland cyrie feeling – well, I should have said smug. In fact, as the days dawned, each gloomier, windier or greyer than the last, thoughts of brightly-lit hangars in Docklands (or even a Nissan showroom in Slough) took on an appealing glow.

Alas, too late. And however much I repeated the mantra "Nothing there for me; nothing there for me," visions of Ms Ecclestone and the girls handing out leaflets on the Sunseeker stand, the tempting piles of loose cordage, the bargain-price chart plotters, the indoor water skiing arena, the 'how to set a spinnaker' challenge, the buzz of the crowds, the cream on the Guinness and, last but not least, the Classic Boat stand where the admirable Will Stirling would be spiling the third strake of his little dinghy, became almost too poignant to bear as the rain beat down on the Velux and another blast of icy air swept in from the north.

And then it dawned on me: the London Boat Show's main purpose, at least for us elitist, wooden boat types, is to make us glad to scurry back from all that ghastriness to our superior little wooden world. We can wander, nose in air, between the ranks of plastic and dream of our little wooden 4-tonners, snug in their berths; scoff at the latest piece of wizardry to drain our tiny 70amp/hr batteries; avert our eyes from the vulgar Sunseekers (if not the lassies handing out the leaflets), and assure ourselves, "This is the last time." Entrance fee well spent. A bargain, in fact.

The show has other, lesser attractions, of course: to buy a cheap plotter every four years or a 7m offcut of multiplait from a large bin to add to all the other useless offcuts in your locker; to sip Guinness; meet old friends; watch a boat builder spile a plank, and an oar maker scoop out a spoon; maybe even climb *Victory's* mast. Or, in my case, simply escape for a while from six weeks of sunless, wet, violently windy Highland weather.

So, next year let us all put snobbery aside and, if only to make us feel even more superior, head for Docklands. Things the way they are, there may not be another show and it will partly be our fault. Fingers crossed, see you on the Classic Boat stand, still the best reason for going to the Boat Show. It could be the last time.

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